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LITERATURE.

The Sonnets of Michael Angelo Buonarroti and Tommaso Campanella, now for the first time Translated into Rhymed English. By John Addington Symonds. (London: Smith, Elder & Co., 1878.)

FIFTEEN years ago the poems of Michelangelo were printed for the first time in their integrity. Their editor of 1623, the great painter's grand-nephew, had a regard for his uncle's fame, and he amiably rewrote his verses for him, smoothing what was rugged, correcting what was obscure, taming to bland propriety what was violent, rendering safe and innocuous whatever might seem to threaten danger. From the true text, edited by Signor Guasti, the translation of Mr. Symonds is made. The sonnets of Campanella—a selection from poems written by the afflicted philosopher in his Neapolitan dungeon—appeared almost at the same moment as the poems edited by the younger Michelangelo. An admirer and disciple of Campanella—Tobia Adami—put forth in Germany in 1622 a little volume of his master's verses, accompanying them with a prose commentary. So rare had this quarto become that it was only after a search of twenty-five years that Orelli procured a copy, from which he printed his own edition of 1834.

We already enjoyed a foretaste of the contents of the present volume in the article on Michelangelo's sonnets contributed by Mr. Symonds to the *Contemporary Review*, and that on Campanella's poems contributed more recently to the *Cornhill Magazine*. The translator has made a real, a definite, and, I think, an enduring addition to the spiritual wealth of English readers. The workmanship of these English sonnets is excellent, firm and clear, without being mannered or over-curious; only in some instances Mr. Symonds might have cared more to enrich his rhymes, and have avoided the facile consonance of terminations. His conception of a translator's duty is that an English translator should write in English, and that verse is selected for some other purpose than that of causing refined torture. He therefore does not, in a vain effort to achieve something impossible, wring and rend the English language until it writhes and screams like a tree in tempest. A poetical athlete or gymnast breathless after a foiled *tour de force* is a striking spectacle; Mr. Symonds does not present that spectacle; he has preferred to aim at something which he can achieve, and to achieve it.

Points of contrast between the genius

and work of Michelangelo and the genius and work of Campanella are more numerous and striking than the points of resemblance. A common antagonism to the degenerate spirit of Italian literature, says Mr. Symonds, is "the link which binds Michael Angelo, the veteran giant of the Renaissance, to Campanella, the audacious Titan of the modern age." The essential difference between the intellectual positions of the two may be expressed by saying that the one was a spiritualist, the other a naturalist. To Michelangelo nature seemed to lie below man, and above man stood God; man is the rival, the conqueror, the lord of nature; all the glory of creation is summed up in man; but human beauty and human love are ennobling because they are beams from the divine source of light, from God Himself. To Campanella man is a worm, a louse on the body of that great sentient being, Earth; the Earth itself is but an inhabiter in the body of the Universe; and throughout the Universe lives God, the universal mind. With Michelangelo the highest law of his being is concentration; a pouring of his whole self into the most select efforts and aspirations of ideal manhood. Whatever influence could evoke from the rude mass of his character some new line of heroic beauty became precious to him; he would submit himself to such an influence with more than fortitude, with ardour; he would go forward with the energy of a large, passionate nature to meet the divine beam of beauty, the divine beam of love; he would assist in making deep their sacred stigmata. But for him the divine narrowed itself to a beam, a ray. To Campanella it was a wide-diffused Presence; and the highest law of his being was expansion, not concentration. From his prison at Naples he stretched forth spiritual arms to embrace the universe. One of the mystics of the new philosophy of Nature, hardly less one of its martyrs than Bruno or Vanini, he was sustained during his long years of trial by faith and irrepressible hope. For the world, Michelangelo, the prophet, announced from his solitude in the Sistine Chapel a judgment: Christ who had hung upon the cross was to reappear as a strong justiciary, in order that at last, in another state of being than this, and by supernatural means, the will of God might prevail over the evil and over the good. Campanella saw Christ present in earth, now and here; and Christ's new name is Freedom; kings and priests are banded together against him; hypocrisy, tyranny, sophistry, the offspring of ignorance, toil together to enslave the conscience, the intelligence, and the energies of man; but God and Christ are in the world, powers of beneficent revolution, the inspirers of new philosophy; and by union with God in Nature, and in the study of Nature, shall not we ourselves assist in the resurrection to life of the whole world?

And therefore it is a small thing to suffer for a little while, for a day, for a year, for a score of years. Campanella watched the planets as they moved past his prison bars, and he could divine that the new millennium was at hand. From the bell (*campanella*) of his brain he rang out its tocsin to the world. Was the year 1603 to be the year of grace? It passed, and the dungeon for

a time seemed darker than before. But he was again caught up into the wind and light of his hope. He calls upon the peoples and the cities—to Genoa, to Venice, to Poland, to the Swiss—to forsake their shames and slaveries, to rejoice in true liberty and magnanimity. Could he but be assured that his own death would bring advantage to the race of men, the pain of death were light! Philip has plunged him in a worse prison—the Omnipotent keeps silence; and yet Philip can do but as God allows, and God does no ill. Very heroically Campanella writes upon the sufferings of Jesus: he who had seven times endured the torture could well imagine the anguish of the cross; yet to him that anguish seemed worthy to be accounted as nothing in comparison with the joy that was set before the sufferer. Why should painters depict a sorrowing instead of a rejoicing Christ?—

"If Christ was only six hours crucified
After few years of toil and misery,
Which for mankind He suffered willingly,
While heaven was won for ever when He died—
Why should He still be shown on every side,
Painted and preached, in nought but agony,
Whose pains were light matched with His victory,
When the world's power to harm Him was defied?
Why rather speak and write not of the realm
He rules in heaven, and soon will bring below
Unto the praise and glory of His name?
Ah, foolish crowd! This world's thick vapours whelm
Your eyes unworthy of that glorious show,
Blind to His splendour, bent upon His shame."

And now Christ who had been again crucified in the world, and that by his own friends, the Christian Scribes and Pharisees, is again to show himself triumphant. While Campanella held that science and democracy were to preside over renovated Europe, he had no sympathy with the Protestant Reformation, nor with the consolidating nationalities of the North.

"Il s'aperçoit," wrote Quinet in his chapter on Italian Philosophy, "que le midi catholique au déclin a pour héritier le génie du nord et le protestantisme. Pour arrêter cette pente des choses Campanella veut armer le catholicisme de toutes les forces de la liberté démocratique, et le précipiter contre les Etats nouveaux."

It is unfortunate, though perhaps inevitable, that such a phrase as "Platonic *conceits*" should be applied to the imagery of Michelangelo's poems, for, although the influence of certain literary traditions and of a moment in the history of Italian culture is apparent in the poems, we lose their unique virtue if we regard them as examples of a school or of a style. They are primarily utterances, real and direct, of the strength and sweetness of the soul of a solitary man; there is not an image in any one of them which is not created out of the desire of his heart to interpret to itself its joy, its sorrow, its unrest, its deep repose. The nature of Michelangelo was not one which easily became harmonious; it needed by stern inward discipline or by some high grace from above to be harmonised. Such a man must become the slave of sensible things, if he may not become their master. If he cannot be the Demiurge of a world of ideal beauty, and rule over his new creation, the world of visible beauty will overmaster him and tyrannise him. He has been

"from childhood given
A prey for burning beauty to devour."

But how if beauty come as an emissary from God, and love be, not a fire setting ablaze the "flesh of tow," but a live coal from the altar of heaven? The Platonism in which Ficino and the Academy had instructed Florence, connecting itself with the grace conferred upon him by one or two beloved persons, solved for Michelangelo an urgent, real, and personal problem. The struggle with rebellious matter was appeased; it had been a combat à outrance; the strain and stress were now allayed: he had grown old toiling against a heavy sea; now the motion onward became so blissfully serene and swift that it almost seemed repose: he had been solitary and proud; now the sense of solitude was removed, and with the absoluteness of a strong-willed man he bent to the perfect humility of love: he had been striving to shape himself by devotion to heroic ends; now another sculptor had come to call forth from his stuff of manhood the ideal man that lay hidden within, and his part was only to co-operate by a resolved submission. And when his fiery energy reasserts itself, it is purified, and tends upward with desire the very pain of which is only untransformed rapture. Joy and peace have met together; behind the "sweet untroubled eyes" of the Beloved beams "the pure light of heaven;" love "leaves the heart all soft and infantine" for the rays of God's grace to enter:—

"As one who will reseek her home of light,
Thy form immortal to this prison-house
Descended, like an angel piteous,
To heal all hearts and make the whole world
bright.
'Tis this that thralls my soul in love's delight,
Not thy clear face of beauty glorious;
For he who harbours virtue, still will choose
To love what neither years nor death can blight.
So fares it ever with things high and rare
Wrought in the sweat of nature; heaven above
Shows on their birth the blessings of her
prime:
Nor hath God deigned to show Himself elsewhere
More clearly than in human forms sublime;
Which since they image Him, alone I love."

Youth had passed and middle-age before Michelangelo made discovery of the highest grace, conferred by one human soul upon another, which it was given him to receive. A renovating spring comes to him at the end of harvest; he fears that an old man can hardly endure so keen a joy; he knows how brief must be an old man's bliss; he dreams of a possible might-have-been:—

"Had I but earlier known that from the eyes
Of that bright soul that fires me like the sun,
I might have drawn new strength my race to
run."

Yet all is well; or at least why complain?
"For even now I find

In that glad angel's face, so full of rest,
Health and content, heart's ease and peace of
mind.

Perchance I might have been less simply blest
Finding her sooner; if 'tis age alone
That lets me soar with her to seek God's throne."

And then came the death of Vittoria, which, as Condivi relates, almost made Michelangelo lose his senses. Years afterwards he said "that he repented nothing so much as having only kissed her hand, and not her forehead and cheeks also when he went to her at the last hour." We read in the sonnets how her loss was to him as the loss of the unique artificer of his soul.

One refuge remained—the Cross of Christ, and in the sonnets we are allowed to enter into the solemn presence of the greatest spirit of the Italian Renaissance in its hour of prostration at the feet of the divine Sufferer. Into that presence one would enter silently and not amid a company.

EDWARD DOWDEN.

Histoire d'un Crime. Par Victor Hugo. 2^e Partie. (Paris: Calmann Lévy, 1878.)

THE second part of the *Histoire d'un Crime*, which had been promised for December 2, has since then been awaited with great impatience, not wholly unmixed with fear. It was asked whether this delay did not proceed from the fact that the author still had much to add to his book, and whether this second part, instead of being, like the first, the testimony of an eye-witness, written immediately after the events, might not be a literary composition, less accurate and more ornate, made up of recollections selected and arranged. This fear has not been justified. The second volume, like the first, is composed of a series of minute facts, seen or known immediately by the author himself, related with the utmost precision, without declamation, without violence, with a restrained emotion which gives the book an extraordinary power. The first volume brought us down to the night of December 3-4. The second sets before us the daytime of the 4th ("The Massacre"); the night of December 4-5, and the day-time of the 5th ("The Victory"); as well as the various circumstances of the flight of the chiefs of the insurrection who succeeded in making their escape. Lastly, the conclusion ("The Fall") is a brief account of the Battle of Sedan represented as the chastisement of the crime and the moral of this history of December 2. This last portion, except the first three pages, in which Victor Hugo describes in a vein of exquisite poetry his arrival at Sedan in September, 1871, is feeble and declamatory. It is very short, however, and is in strong contrast with the rest of the volume, which will take rank among the finest works of Victor Hugo.

Without wishing to guarantee the rigorous exactitude of every minute fact related by the author, we may confidently state that as a whole the story is strictly true. It shows admirably the trifling character of the resistance, and the inertia and impotence in the midst of which those heroic men fought who, in presence of that great crime, fulfilled their duty to the end. At the same time it enables us perfectly to understand how, deceived by their own heroism and by their faith in the justice of their cause, they could have believed in ultimate success for a brief instant on the morning of the 4th. Even now Victor Hugo seems to believe that they would really have triumphed, had it not been for the massacre of the Boulevard. But his own account shows that this is an illusion; the mass of the people could not and would not fight.

The book before us cannot be analysed, for it consists of a series of details from which the reader gathers a general impression

which is at once very forcible and very clear. Victor Hugo excels in these swift and tragic narratives, in which real life assumes the proportions of an epic. The finest passage in this volume is certainly the account of the taking of the barricade of the Rue du Petit Carreau, and of the death of Denis Dussoubs. He was the brother of a representative of the Left, who was ill and was sorely distressed at his inability to join the combatants. His brother Denis took the representative's scarf, mixed with the insurgents, and in the night of the 4th-5th passed himself off for his brother by a falsehood not far removed from the sublime, and harangued the soldiers, adjuring them as a representative to place their arms at the service of justice and of the law. For sole answer he was shot point-blank. It was believed to be Gaston Dussoubs who had been slain, and thus Denis saved his brother's life by sacrificing his own. On his body was found a letter addressed to a girl whom he loved, the text of which is given us by Victor Hugo. Nothing can be more touching after the tragic story than this page of idyllic tenderness in which, four days before laying down his life, Dussoubs wrote:—
"Je n'aime pas les grandes villes et leur bruit, villes peuplées d'étrangers, où personne ne vous connaît et où vous ne connaissez personne, où chacun se heurte et se coude sans échanger jamais un sourire. Mais j'aime nos campagnes tranquilles, la paix du foyer, et la voix des amis qui nous caresse."

The comparison of the *Histoire d'un Crime* with the *Châtiments* will furnish future critics with interesting materials. It will be seen how every line of this poem, the most powerful, the most inspired that Victor Hugo ever wrote, rests on a real fact, on a personal experience, on a precise recollection. One of the finest pieces of the *Châtiments* is that entitled "Souvenir de la Nuit du 4:—"

"L'enfant avait reçu deux balles dans la tête," &c., which describes the lamentations of a poor old grandmother over the corpse of a little boy of seven, killed in Rue Tiquetonne. The scene which inspired Victor Hugo with those noble lines he witnessed with his own eyes, and he describes it in the second volume of the *Histoire d'un Crime*. The prose story is perhaps superior to the poem. It deserves to be quoted; for it is a masterpiece of narration:—

"E. P. [one of Victor Hugo's companions] s'arrêta devant une maison haute et noire. Il poussa une porte d'allée qui n'était pas fermée, puis une autre porte, et nous entrâmes dans une salle basse, toute paisible, éclairée d'une lampe. Cette chambre semblait attenant à une boutique. Au fond on entrevoyait deux lits côté à côté, un grand et un petit. Il y avait au-dessus du petit lit un portrait de femme, et, au-dessus du portrait, un rameau de buis bénit. La lampe était posée sur une cheminée où brûlait un petit feu. Près de la lampe, sur une chaise, il y avait une vieille femme, penchée, courbée, pliée en deux, comme cassée, sur une chose qui était dans l'ombre et qu'elle avait dans les bras, c'était un enfant mort.—La pauvre femme sanglotait silencieusement.—E. P., qui était de la maison, lui toucha l'épaule et dit: 'Laissez voir.'—La vieille femme leva la tête, et je vis sur ses genoux un petit garçon, pâle, à demi déshabillé, joli, avec deux trous rouges au front. La vieille femme me regarda, mais évidemment elle ne me voyait pas; elle murmura, se parlant à

elle-même : 'Et dire qu'il m'appelait bonne maman ce matin !' E. P. prit la main de l'enfant ; cette main retomba. — 'Sept ans,' me dit-il. . . . Il m'expliqua qu'il y avait un médecin dans la maison, que ce médecin était descendu, et avait dit : 'Rien à faire.' L'enfant avait été frappé de deux balles à la tête en traversant la rue 'pour se sauver.' On l'avait rapporté à sa grand'mère, 'qui n'avait que lui.' Le portrait de la mère morte était au-dessus du petit lit. L'enfant avait les yeux à demi ouverts, et cette inexprimable regard des morts où la perception du réel est remplacée par la vision de l'infini. L'aïeule, à travers ses sanglots, parlait par instants : 'Si c'est Dieu possible ! — A-t-on idée ! Des brigands, quoi !' Elle s'écria : 'C'est donc ça le gouvernement !' — 'Oui,' lui dis-je. — Nous achevâmes à déshabiller l'enfant. Il avait une toupie dans sa poche. Sa tête allait et venait d'une épaule à l'autre, je la soutins et je le baissai au front. Versigny et Bancel lui ôtèrent ses bas. La grand'mère eut tout à coup un mouvement. 'Ne lui faites pas de mal,' dit-elle. Elle prit les deux pieds glacés et blancs dans ses vieilles mains, tâchant de les réchauffer. Quand le pauvre petit corps fut nu, on songea à l'ensevelir. On tira de l'armoire un drap. Alors, l'aïeule éclata en pleurs terribles. Elle cri : 'Je veux qu'on me le rende.' Elle se redressa et nous regarda et se mit à dire des choses farouches, où Bonaparte était mêlé, et Dieu, et son petit, et l'école où il allait, et sa fille qu'elle avait perdue, et nous adressant à nous mêmes des reproches, livide, hagarde, ayant comme un songe dans les yeux, et plus fantôme que l'enfant mort. Puis elle reprit sa tête dans ses mains, posa ses bras croisés sur son enfant, et se remit à sangloter.'

One of the most curious chapters in the *Histoire d'un Crime* is the account of a conversation between Victor Hugo and Prince Napoleon on November 16, 1851, in which the latter recommended Victor Hugo to have the President of the Republic arrested, warning him that unless so prevented the President was on the point of executing the *coup d'état*. Victor Hugo rejected the Prince's advice, and defends himself incidentally from the foolish accusations brought against him by those who asserted that he had asked Louis Napoleon for a portfolio. Victor Hugo's best justification is his conduct on December 2. A man risks his life for the cause in which he believes ; not to avenge his wounded vanity. Victor Hugo was a hero during those dark days. He had a right to bequeath to posterity a detailed account of his heroism, and at the same time a damning testimony concerning one of the greatest crimes of history.

Has he not made the picture yet darker, and added to the culpability, already so great, of the chief criminal, Louis Napoleon? Was the massacre of the Boulevard which took place in the afternoon of the 4th a pre-meditated act accomplished in cold blood in accordance with precise orders, to terrify Paris and France ; and not one of those spontaneous acts of sanguinary frenzy such as are apt to happen in civil wars—like, for instance, the massacre of the Rue Transnonain in 1837? Victor Hugo asserts the former without giving positive proofs ; but it is certain that there are many probabilities to be alleged in support of his opinion : the absence of any barricade on the Boulevards, the fact that some were massacred even in their own houses, the purposeless cannonade directed against the Maison Sallandrouze. Nevertheless, although it is well known that Louis Napoleon was in-

different to the distinction between good and evil, it is also known that he was not a monster, that he was not constitutionally cruel ; and one can scarcely admit such an act of savagery as coming directly from himself. Of Morny or of Saint-Arnand one would admit it with less difficulty. There are still living witnesses enough of these events to render it possible, by an impartially conducted enquiry, to arrive at the truth. If the French Government can scarcely undertake it, it would be a task which might tempt a clear-headed and patient historian like Maxime Du Camp. It should be done quickly, for when once public opinion has adopted Victor Hugo's version, true or false it will pass for certain. Genius is believed on its word. Many may seek in the psychological analysis of the character of Napoleon III. valid excuses for his conduct, may prove that before December 2 France was rushing to anarchy and ruin, and that it is the empire which has rendered a reasonable Republic possible ; for the great mass of posterity Napoleon the Third and the Empire will remain fast in the pillory to which they have been inexorably condemned by the *Châtiments* and the *Histoire d'un Crime*. G. MONOD.

More Glimpses of the World Unseen. By the Rev. F. G. Lee, D.C.L. (London : Chatto & Windus, 1878.)

The Rev. F. G. Lee has published a new volume of ghost stories. He is not to be daunted, he says, by sceptical and anonymous writers who talk of his "grovelling superstition" and "debasement gullibility." This sort of language cannot be too severely blamed. On the other hand, Dr. Lee's critics are not more anonymous than the witnesses who testify to his ghosts. He remarks (p. 146) that "the ordinary laws of evidence — possibly old-fashioned and unsatisfactory nowadays — would certainly substantiate several of the more remarkable narratives" in his volume. If they would, it is a pity that their aid has not been called in by Dr. Lee. He probably knows what is the value of tales which the laws of evidence would confessedly not substantiate, and it is not easy to see why he should publish such stories. We shall now look at his facts and his evidence, though the task is rather dry and tedious.

Dr. Lee objects to anonymous criticism. He has no objection to anonymous witnesses. His first story (p. 11) is authenticated by Bishop Hall. The prelate examined a man who was cured of lameness by bathing—after advice thrice communicated in a dream—in a well in Cornwall. One requires to know all about the well. Had its waters any peculiar virtue, or supposed sanctity, or traditional sacredness, derived from a far-off age of well-worship? Dr. Lee does not satisfy our curiosity. The Indian conjuror's trick of the mango-tree (p. 12) is incorrectly reported if our own informants are to be trusted. The "visible growth" of the tree is precisely what the spectators do not see. The mystery, too, is a mechanical one, and has been explained, in its earlier stages, to a friend of the writer of this notice. Colonel Churchill (p. 13) does not say he witnessed the ma-

gical feats of Sheik Bechir. They rest, as far as we can make out, on popular rumour. The dancing ring of the Juggler (p. 15) was published in the *Times*, but the "necromantic" explanation of the trick is mere crude hypothesis. The basket-trick (p. 17) is reported of in a much less marvellous style by cautious Anglo-Indians. The anecdote of a Catholic priest, who stopped the fun by muttering a prayer (p. 18, foot-note), relies on the authority of "it is reported." Bishop Hall gives a long story of *démonialité* (p. 20) on the authority of "Bodin, Reney, Gaulatius, Zuingerus." Dr. Lee has not, it seems, consulted these originals. Now it is necessary to track all such myths. We have found the Beresford ghost (reported in Dr. Lee's former volume), in *Henry More*, in a series of mediaeval sermons, and in *William of Malmesbury*, not without modifications, indeed, but still fundamentally the same story. A tale of a haunted house (p. 30), which recalls the Drummer of Tedworth, is offered on the testimony of an unsigned MS. in a handwriting of the seventeenth century. Miracles connected with Lourdes are related (pp. 35-40). In three cases of cure out of six, various agencies are said to have been employed, such as nine days' prayers, three hundred masses, applications of clay, and so forth. We are not here discussing the efficacy of prayer, or the power of imagination over disease, a subject which has a hundred times been curiously illustrated. The evidence, in three or four cases, is of the vaguest, if it can be called evidence at all. As to Louise Lateau, it is impossible to master all the literature of that case, and party-feeling on both sides obscures the truth. The story of Donne's wife, as told by Walton, is interesting, and goes, with many other stories, to show that living people may be impressed with a belief that they are in the presence of distant friends. Herr Delitzsch, and the anecdote on page 139, and the unauthenticated reports (pp. 134 and 138) are of the same kind. They do not quite prove anything about angels. After some trivial anecdotes about fulfilled dreams—as if out of many milliards of dreams a few could escape fulfilment—we have Lady Fanshawe's Banshee; good, but stale.

A long legend of a vision comes, in a roundabout way, from "a lady at Thame," now dead, who had it from local tradition, or rather, from "a French nobleman well known to the Editor's grandfather." A tale of a dream used by Bret Hart in *Gabriel Conroy* is given without authentication (p. 69). Of a long story of a vision of undertakers, we are told (p. 77) that it "was read over to the lady who furnished it." We are not told, though perhaps we are expected to understand, that the lady who "furnished" the story was one of the two people who saw the ghostly undertakers. The anecdote is related in the first person. The next story (p. 78) describes a dream which was fulfilled, indeed, but in a very inaccurate and casual way. St. Gregory's anecdotes are offered on the authority, of course, of St. Gregory, who had them from various people. A long story comes from an unsigned pamphlet (p. 94), with no publisher's or printer's name. "A mutual friend, or a con-

nection of the family," supplies a tale in p. 103.

"The Gyb Ghosts" (p. 109) would have delighted Edgar Poe; they *may* be authenticated, but Dr. Lee gives his authority in a lax unbusiness-like fashion. Then we have some haunted houses, "at first hand;" they are good, but lead to nothing. The ghosts, if we understand Dr. Lee, were seen by Mrs. Ravenshaw, who communicated the story. This is almost the first piece of evidence for anything better than a wraith that we have been favoured with. A ghost who borrowed money is told of on mere roundabout hearsay (p. 116). The initials M. C. B. are responsible for a tale of a spectral old lady. The Rev. Arthur Bellamy, B.A., Vicar of Puklow, Bristol, saw the ghost of a lady who had promised to appear to Mrs. Bellamy. This ghost is, on the whole, the most straightforward spectre in the collection. Another (p. 130) was testified to in an American criminal case. Needless to say that Dr. Lee has not produced a report of the trial. An anonymous Reviewer in the *Church Quarterly* saw a wraith (p. 133), and we have already alluded to one or two other wraiths, a sort of spectre for which there is most evidence, but which proves nothing, one way or another.

Dr. Lee's modern tales of angels are beautiful; we should be glad to believe them, but the evidence is hopelessly inadequate. As to his chapter on "modern necromancy," one can show him an example of detected imposture to match every one of his samples of imposture which was not detected. He quotes much of the blasphemous rant of the mediums, but their theology is not worth discussing. It remains to ask, what amount of testimony for what is called the "supernatural" do Dr. Lee's stories supply? He has appealed to "the ordinary rules of evidence," and by them he is condemned. Nevertheless, one may go on believing in ghosts, in spite of Dr. Lee. A. LANG.

Venise. Par Ch. Yriarte. (Paris: J. Rothschild, 1877.)

M. YRIARTE has just published the concluding portion of an illustrated work, the first volume of which was favourably reviewed in the ACADEMY about a twelvemonth since. The new part is entitled *Venise: Histoire, Art, Industrie, la Ville, la Vie*; and the whole is dedicated as a tribute of gratitude to Sir Richard Wallace. M. Ch. Yriarte is Sir Richard's secretary in Paris, and has charge of his collections there; he sends him notice of the works of art or special curiosities that are offered for sale, and of the important auctions, and keeps him generally *au courant* of all the questions in which art is in any way connected with politics. Charles Yriarte is an extremely active man. He made his *début* in the artistic world as an illustrator, and very soon after succeeded in getting the artistic management of the *Monde illustré*, a weekly paper. A lively and popular writer, he is the author of several volumes of tales and of some notes on the Clubs which have attracted some attention, and which, under a discreet disguise, contain some curious portraits of men and women in high life. An indefatigable tourist, he has traversed Spain

—whence, I believe, his family originally came—in every direction; also Italy, the Danubian provinces, &c. From Spain he brought back a big volume of notes on Goya, which was published by Messrs. Plon, and which contained a number of unpublished reproductions of the frescoes and pictures of the Spanish master, who is much more appreciated and admired here than in England. From the Danubian provinces and the shores of the Adriatic he brought back notes and sketches that have appeared in the *Tour du Monde*, and which form part of Hachette's yearly volume for 1877. From North Italy, which he several times visited, he brought back the volume that came out last year, containing the historical part, and the volume before me now.

In the first chapter, headed "La Peinture," the rise of the Venetian school, its great representatives and the artists of its decadence are set before us necessarily very briefly, but very clearly. M. Yriarte does not pretend to the learning that deciphers parchments in the archives. He is more fleet of foot; but in going from town to village, from convent to church, he buys, reads, questions, and verifies, in the light of the originals, all that is published in the way of guides, pamphlets, books, magazine articles and criticisms on the masterpieces of Italian art, and on the masters who created them. I have only one complaint to make as regards this part of his book—and that is, that he did not insist on the illustrations being better done. His publisher is in the habit of publishing scientific or administrative works. He is certainly ignorant of our present resources in the way of draughtsmen, engravers, and *procédés*.

The second chapter, "Le Mouvement Littéraire; la Typographie," is full of interest. In a great number of cases, to reproduce pages of rare or typical books, ornamental letters or headings of chapters, those photographic *procédés*, as we call them, have been made use of which produce negatives of the utmost exactitude. Notably the firm of Yves and Barret have of late succeeded in supplying *L'Art* and the *Gazette des Beaux-Arts* with negatives as clear as woodcuts in appearance, and mathematically far more exact. These material advantages are very great, as a considerable economy is the result. The moral advantages are no less important, as it is impossible for the public to doubt the truth of what is put before them, and they are therefore able to form a clear idea of the defects as well as of the merits of the old styles. M. Yriarte derived most of his examples from the collection of the late M. Firmin-Didot, which has been in part dispersed, and from that of M. Eugène Piot, an amateur of very refined taste. Among the pages thus reproduced I may mention:—"Le Triomphe de Vertumne et de Pomone," from the *Songe de Poliphile* (1499); a portrait of Aldus Manutius, and one of Pietro Aretino from a woodcut of Titian's; a portrait of Cassandra Fedele (1497), a learned lady who spoke before the Emperor Frederic III. on the occasion of his passing through Venice, and spoke like an orator by profession; the facsimile of a page of the *Herodotus* printed in Venice in 1494 by Joan and Gregorio de Gregorii.

These are followed by a printer's mark, in the most exquisite taste, from the *Énneades* of Sabellico (1498), and some specimens of Venetian binding borrowed from the library of Firmin-Didot.

The chapter headed "Le Verre et la Mosaique" is an admirable summing-up of our present knowledge of these materials. "La Dentelle et le Costume" addresses itself more especially to readers of the fair sex. I do not know whether the same fashion prevails in England as in France; but in France our great ladies have taken to works of embroidery in wool, silk, or thread. To be worth anything, however, these embroideries must be done, not from patterns drawn at the shops or published in a fashion-book, but from old needlework. The Princesse de Beauveau is especially famous for her imagination and her knowledge of the various styles of old needlework. She has pupils; and it would seem quite natural that such a delicate art, for which Albert Dürer and Titian did not disdain to draw designs, should owe its revival to the skill of a knot of intelligent women of her class. In any case the specimens which M. Yriarte gives of *point coupé*, *point à l'aiguille*, &c., cannot but help in promoting this revival. Your South Kensington and several of your great Manchester manufacturers are so rich in original fragments of needlework that I need hardly dwell more at length on the subject.

For his "Essai de Catalogue des Médailles vénitiennes" M. Yriarte has had recourse to the collections of MM. Hys de la Salle, Dreyfus, and Armand, as well as to the cases of the Cabinet des Médailles. The idea is a good one, as it introduces the world at large to a series of curiosities which they often hear talked of by collectors. Unfortunately the reproduction of these bronzes, which are so simple and vigorous, was entrusted to draughtsmen and engravers who did not understand either their beauty or their charm. In a second edition these caricatures must be replaced by something better. The remark has been made that, for the most part, the famous medallists of the Renaissance who were born in Venice or within her territories were little employed by the Most Serene Republic. It is certain that with the exception of the effigies of the Doges, which were regarded by the Government as a sort of binding obligation, Venice was not given to perpetuating the glory of her heroes by medals or statues; thereby testifying her twofold good sense, seeing that posterity does not always ratify the passions of contemporaries, and that the mania for erecting statues almost invariably results in the disfigurement of public places by blocks of stone, marble or bronze which are simply grotesque. Do not think that in saying this I am alluding to one country more than another.

I shall leave M. Yriarte on the threshold of what he calls "la Ville et la Vie." The quantity of information he gives us on the subject is what was to be expected from an active, eager, communicative young man, who at every turn—in the street, the café, the theatre, the gondola—opens his notebook to jot down some conversation, or distinctive trait, or artistic or historical observation that has attracted his attention. I

have only been to Venice once, and then for too short a time, but the memory can never be effaced: the brilliant and delicate splendour of her atmosphere, the courtesy of her inhabitants, the silence of her thoroughfares without horses and without children (the children are all brought up on *terra firma*), the grace of her very poverty, the complaisance of her learned librarians and the curators of her museums, the facilities of her material and intellectual life, left the sweet and well-ordered impression upon me of a sort of vast convent, similar to the one described by Rabelais under the name of "l'abbaye de Thélèmes."

One must think of Venice often, talk about her in low tones with a friend, and not look at her in photographs. PH. BURTY.

The Land of Bolívar; or, War, Peace, and Adventure in the Republic of Venezuela.
By James Mudie Spence, F.R.G.S. (London: Sampson Low & Co., 1877.)

WHEN Canning encouraged the South American insurgents in their struggle for what he and perhaps they fondly believed to be freedom, and when he boasted that he had "called a new World into existence to redress the balance of the Old," he took what we should now pronounce a somewhat sanguine view of a very interesting project. Could he see these Republics at the present time he would be compelled to admit that they offer but a pitiable spectacle to the friends of civilisation and humanity. With the exception of Chili (and the case of Chili, though hopeful, is still a problem to be solved), not one of these rudely-constituted nationalities has shown itself capable of self-government or worthy of independence. Faction, avarice, official corruption, and the grossest political knavery, breaking out periodically in civil war, wantonly provoked and cruelly waged, have been from time to time the characteristics of each and all of these experimental administrations. Of some, indeed, such may even now be said to be the normal condition.

Nor can we exclude Venezuela from the general list in spite of the favourable view taken of "the Land of Bolívar" by Mr. Spence in the book before us; and looking to the events of the past fifty years, we contend that we are justified in the counter-
view which we take, not only by these but by the solemn and melancholy words of the neglected Liberator himself, that he found that the people for whom he had striven were strangers to virtue, and that he had wasted his life in ploughing and sowing the waters of the ocean.

Mr. Spence tells us of a Minister of the Republic who once congratulated Congress that there had been *only seventeen* Revolutions within the year. A gleam of satisfaction comes across us when we reflect that over two years have now passed in tranquillity, and we may yet hope that the Venezuelan Government may avail itself of the opportunity, amend the notorious errors of its ways, pay its debts, banish its childish jealousy of the Englishman and other respectable foreigners, and so invite once more the employment of English capital within its limits.

Our author seems of opinion that England has been wanting in her duty to this Republic.

"We did," he says, "a noble thing in aiding the Colonies of South America to obtain their freedom from Spanish despotism; but had we, in addition to this, helped in the construction of railroads, erection of telegraphs, and other mighty instruments of progress, they would have been more blessed in receiving, and we more profited in giving."

Now, there is a little confusion here of both facts and ideas; seeing that the aid referred to was given in days before railroads were known or telegraphs foreshadowed even in England itself, it was hardly possible for us to thus supplement our gift, such as it was, and in the years succeeding the efforts made by us to open up enterprise in Venezuela have met with but scanty encouragement. The curse of concessions, and the ineradicable thirst for extortion, must always operate against legitimate commercial venture.

If we take the case of the Quebrada mines and district, once the private property of the great Bolívar, and now belonging, by purchase, to an English company; if we look through the files of the Caracas newspapers, and then interview anyone acquainted with the process of the Quebrada undertaking, we shall marvel how the generous energy of the Englishman has been blindly but persistently and authoritatively opposed or ignored. Here we have a railway constructed—the only one in the country—actually in work; an important district given the means of developing its resources; and a new and flourishing port established at Tucacas. Now, what said the public press to these results on the inauguration of the railway? Why, that the entire enterprise was due to the President of the day, to his talent, to his liberality, to his public spirit, and even to his engineering skill; while the name of Englishman in the matter was studiously suppressed! It is true that the President on the occasion in question mentioned, and with some spirit, on the spur of the banqueting moment, the numerous obligations under which, from first to last, Venezuela lay to the English, "the saviours of the country," as Bolívar proudly called them after the "crowning fight" of Carabobo in 1821, but it will hardly be believed that the press of the country never dared to report the words that in an impulse of truthful generosity escaped the lips of President Blanco in February, 1877. So long as such a spirit prevails Mr. Spence and Venezuela cannot expect the capitalists of London to look with a kindly eye on Venezuelan investments, and the Venezuelans may turn for aid to Hamburg and Paris, the financial communities which they vainly court.

We regret all this, for we think that even now, with fair play, the capabilities of the country might be called forth, and English money be profitably employed. Those capabilities exist, though possibly not to the extent imagined by Mr. Spence, but we may say in passing that he is right in noting the fibre of the Majuey plant as of probable importance in future commerce; and, knowing Venezuela as we do, and acknowledging its peaceful condition under its present ad-

ministration, we certainly indulge some hope as to its future, and would be loth to class it indiscriminately with the unreasoning bluster of Peru or the insensate barbarism of Guatemala.

Mr. Spence, ther, has done good in drawing public attention to Venezuela, and we hope that the result may be profitable to the country interested; but to the Republic of Venezuela itself it is necessary to address a word of warning. We would fain hope it has a fair prospect before it; but it must instil some honesty into its officials, and show more manliness and less petty huckstering in its public acts. The first step towards this is an independent press, which does not yet exist, and the Venezuelans should at once see to the promulgation of public news in a healthy form without fear or favour. We know what has been, and, we presume, would be again, the fate of the writer of distasteful truths in a Caracas paper, and the *Calabooze* of the country is an institution that most are satisfied with hearing of, and with which they have no desire to make acquaintance. Again, because they have succeeded in throwing off the Spanish yoke, it does not follow that they have achieved liberty, and they would do well to be less persistent in their mouthing of that sacred word.

And now about the book itself; it is fairly written, and the style of its publication is creditable, but the first volume nearly exhausts the information and the interest; for the second is filled with no less than six weary chapters on the ascent of the Silla Mountain and the Naiguatá Peak. Another, recounting the history of certain mining concessions, might well have been omitted, for these have passed into the limbo of things that were, though Mr. Spence is discreetly silent on the subject, and their only practical result seems to be that Mr. Spence is entitled to wear, if he be anxious to do so, the order of the "Busto del Libertador" on his enterprising breast.

Consul Hemming's concession for traction engines, like other privileges of a like character, has no existence, and, among other blunders, we might remark on the establishment of an imaginary Vice-Consulate at Maracaybo; while, unless some very recent change has been effected, it is not quite correct to say that the Vice-Consul at Puerto Cabello does duty unpaid.

Appendix B might have been advantageously left out, for it gives a lugubrious account of schemes begun and never accomplished. These number ninety, though we have heard them put at a higher figure, and the story is the same of all. They are "commenced;" their "construction is ordered;" they are "being carried out," or "in course of survey;" "all difficulties have now been conquered, and the works are proceeding;" and so on, in what we may call monotonous variety: but the fact remains that of all these remarkable works hardly one is near completion, or likely to be so, and the only one actually and creditably accomplished, in spite of innumerable obstacles, is the Bolívar Railway, already spoken of as the work of an English company.

Our author has thought fit to reproduce the carpings of the official mind at the un-

avoidable geographical proximity of Trinidad and Curaçoa. They are "hot-beds of conspiracy," but Mr. Spence not very ingeniously hides the fact that the "conspirators" are not natives of these islands, but banished and malcontent Venezuelans. When Mr. Spence suggests that Curaçoa should be "blotted out of existence," he should be think him of the answer made by the Viscount Cormenin to the Parisian deputation in 1836 that they "seemed to flatter themselves they had suppressed rain because they had abolished gutters!" The allusion also to the Curaçoa population as "a half-naked mongrel race" is not only in bad taste, but it invites an inconvenient comparison with the lower classes of Venezuela, for when real work is wanted from the native in that part of the world, the "Hollandaise," as he is called, will be unquestionably preferred by the employer who knows what work is. Nor do we understand what Mr. Spence means by looking to Venezuela for the meat-supply of the West Indies, especially after his own experience of what he describes as the "Dread Banquet of Tacata" (vol. i, p. 253).

On the whole we may say, though we object to Mr. Spence's too-flattering description of his tropical friends and their surroundings, that we should do him injustice did we not pronounce his book interesting and worthy a place in this class of literature; and we are specially minded to commend to all future authors his excellent example in giving a full Index, which adds greatly to the value of a useful work.

W. T. MERCER.

Scriptores Rerum Langobardicarum et Italicarum. Saec. VI.-IX. (Hannoverae, 1878.)

THE laborious studies by Bethmann on the Lombards and their history have long been well known. He was not able to bring his work to a close before his death. But his interesting account of Paulus Diaconus, and his study of other Lombard authorities in the earlier issue of the *Archiv*, vol. x., 1849, have always been the source to which writers on these subjects since his time have referred for their information. Meanwhile Prof. G. Waitz has been known, from notices and papers from time to time in the *Neues Archiv*, to be following up the labours of Bethmann. The result of these labours, in the form of a collection of materials for the history of the Lombards, has been promised for some time. It has now at length appeared within the last few days, and will be heartily welcomed by all students of early mediaeval history. It appears as a volume of the *Monumenta Germaniae Historica*, and in a much handier form than the earlier volumes issued under Pertz. It differs also from the earlier *Monumenta Germ. Hist.* in being a collection, more after the manner of Jaffe's *Monumenta*, of all the historical matter which bears on a single period in one volume.

Instead of having to gather the materials from several folios of Muratori and Ughelli, the *Acta Sanctorum*, the earlier volumes of the *Monumenta*, or in some cases the reproductions of Migne, the student of the history of the

Lombards has now before him in one volume all the most important historical matter, and that in a much more perfect form than before. Together with the *Codice Diplomatico* of Troya and Bluhme's edition of the Laws, this moderate-sized quarto will provide nearly all that is needed for a thorough study of the history of the Lombards.

That history has never been very fully dealt with in England, and in some cases where it has been alluded to, there has hardly been sufficient allowance made for the position of the Lombards or sufficient recognition of what they actually did for Italy. The statements of the Popes, from the "nefandissimi" of Gregory the Great to the "non dicenda gens" of Gregory II. in the beginning of the eighth century, and the "foetentissima gens de cuius natione et lepororum genus oriri certum est" of Stephen IV. at its close, have been perhaps too literally received. No doubt the Lombards were barbarians and acted as barbarians at first. But it was the natural policy of the Popes to make the worst of the Lombards to the end. The aim of Rome was to retain and extend her own personal supremacy. Neither on ecclesiastical nor political grounds was she ever desirous to be permanently friendly to the chief power in Italy, whatever it might be. The kingdom of the Lombards suffered, no doubt, from the same weaknesses as those which afterwards broke up Charles's Empire. But it was not so much internal weakness as the combination of external forces which led to its fall.

It is not possible to enter here into the whole question of the relation of the Lombard rulers to their subjects. But many of the later laws of kings and dukes at least show an earnest desire to legislate wisely for landholders, traders, and the common people alike, and to weld Italy gradually into a united whole. There is the strongest evidence, also, of a fresh and vigorous religious enthusiasm, especially under the later rulers. But perhaps the best evidence of the value of what they had done is to be found in the desire of Charles the Great to be received, as far as possible, as a successor of the Lombard kings, and to retain their laws and institutions. Or, again, in the sincere friendship between Charles and a true-hearted patriotic Lombard like Paulus Diaconus, himself an outcome of the learning and culture of Lombard courts. For while Rome had produced no literature since Gregory the Great, and seemed to be sunk in the deepest ignorance, the Lombard courts of Pavia and Benevento were almost anticipating the Court of Charlemagne. At the court of Pavia, under King Rachis, there were schools and professors. There Paulus Diaconus, whose history of the Lombards is one of the fairest and best of any written in the early Middle Ages, laid a solid foundation of knowledge, not only of Latin but of Greek literature. There Alcuin in his youth heard a disputation between Peter of Pisa and a Jew. There, too, Adalberga, the daughter of King Desiderius, received instruction from Paulus Diaconus, who probably followed her when she became Duchess of Beneventum, and was by her encouraged to write his Roman history,

which was largely used in later centuries. The attractions of Monte Cassino induced Paulus after a while to enter that monastery, and to Monte Cassino, after five years' apparently happy sojourn at the court of his new friend and patron Charles, he returned to write his great history of the Lombards before his death.

The new edition of Paulus Diaconus' *Historia Langobardorum* is undoubtedly the most important single portion of the collection before us. The labour that has been spent upon this can only be judged by a reference to the above-mentioned studies of Bethmann, and to Prof. Waitz' introductory matter in this edition. A new edition of *Agnellus Liber Pontificalis Ecclesiae Ravennatis* (by Dr. Holder-Egger) will be also most useful, and this not only for purposes of general and social history. In the criticism of the unique period in the history of art which Ravenna supplies, Agnellus is an authority of the highest importance, as may be seen in the use made of his work by Dr. Richter in his late book on the Mosaics of Ravenna. A selection is made from the Dialogues of Gregory the Great of matter bearing on Lombard history, and the valuable work of Erchempert on the later Lombards of Benevento is republished. Including chronicles, lives, catalogues of kings and dukes, and other original materials, the collection contains about fifty documents. Some matter is now published for the first time; some carefully re-edited from earlier volumes of the *Monumenta*; some re-arranged, as in the case of the *Chronica S. Benedicti Cassinensis*. The *Life of S. Barbatus*, one of the very few lives of this period in Italian history, has received special attention and care from both Bethmann and Prof. Waitz, as the earlier editions were very imperfect. Not only does it throw a curious light on the character of the times, but it affords a remarkable instance of serpent and tree worship.

Towards the end of the seventh century, we are told, the city of Beneventum was besieged by an army from Constantinople. Romuald the duke was in the city, and with him the priest Barbatus remained. The city was on the point of being taken, and all hope was given up, when Barbatus promised that the Lombards should yet be saved if they would give up their evil habits—the worship of a tree and the worship of the image of a viper. The promise was made, the town was saved, and on the very next day Barbatus himself shouldered an axe and cut down the tree with his own hand. Soon after this they elected Barbatus as their bishop. But Romuald and his companions, while they openly professed to obey his preaching, in secret worshipped the image of a viper. At this the wife of Romuald was very grieved. And once, when Romuald had gone out hunting, Barbatus went to her and said that she ought to bring him the image. And she replied, "If I do this, I know of a surety that I shall die for it." But she brought the viper, which Barbatus at once caused to be melted down into holy vessels, which were used when Romuald came to church on Easter Day. When the service was over the bishop charged the prince with having worshipped

the viper in secret. Romuald, full of sorrow, promised to give him the image to do with it what he would. "There is no need of that," replied the man of God; "it has already been turned into holy vessels."

"On hearing this Romuald said, 'I pray thee, most beloved father, to tell me how it was brought to thee.' 'I confess,' said the blessed Barbatus, 'that when I was speaking with your wife in much sorrow concerning your sin I asked and received it from her.' Suddenly one of those that stood by said: 'If my wife had done such a thing, I should have cut off her head without a single moment's delay (nullo interposito momento).'"

The bystander, however, who was so ready to cry, "off with her head," met his reward:—

"To whom the most blessed Barbatus turned and said: 'Because you try to assist the devil, you shall be the servant of the devil.' At once the man was seized with the devil, and began to writhe in anguish. And then the bishop added: 'There shall never be a time when some of your descendants shall not be tormented with the devil.' And even now his descendants are always found to be vexed with an evil spirit."

Of the history of the Lombards as a whole we have as yet no good general study, though there are valuable studies of special portions of it such as those by Abel, Pabst, and Hirsch. We may, perhaps, gather from a passage in the work now before us that Dr. Dahn is about to do for the Lombards what he has already so ably done for the Ostrogoths. Such a history is much to be desired, and Professor Waitz has done a great deal to lighten the work of future labourers in this field. He modestly hopes that his collection will be found valuable "not only by the Germans, but also by the descendants of the ancient Lombards and Italians who have now at length been united into one people." It cannot be doubted that his work will be of supreme usefulness to all students, in whatever country, of the early mediaeval history of Italy.

ARTHUR H. D. ACLAND.

NEW NOVELS.

Estelle. By the Author of "Four Messengers." In Two Volumes. (London: George Bell & Sons, 1878.)

Paul Knox, Pitman. By John Bewick Harwood. In Three Volumes. (London: R. Bentley & Son, 1878.)

Her Father's Child. By Mrs. W. R. Snow. (London: Remington & Co., 1878.)

The writer of *Estelle*, already known for commendable work, has chosen a theme in this, her latest story, which is in a great degree unfamiliar to the ordinary English reader, namely, the inner life of a cultured middle-class Jewish family, whose members are habitually brought into friendly contact with Gentiles. She writes as though herself a member of just such a household, and thus, albeit the interval of mere literary power between *Estelle* and *Daniel Deronda* is enormous, the newer story reads like a more trustworthy narrative, a truer record of facts, set down by a sympathetic pen, than the brilliant *tour de force* which has treated modern Judaism from without as just so much raw material to be worked up into

artistic effects. And although there is perhaps this one element of genuineness in George Eliot's novel, that the description of the claims of race as the most powerful factor in guiding conduct (which meets us in the *Spanish Gipsy* also) denotes the author's own convictions, yet the catastrophe of the plot is as distasteful to a philosophical thinker as it proved to be to the ordinary novel-reader, on the ground that the acceptance of Judaism in the only form in which it can really be adopted by a Christian proselyte now, namely, its Rabbinic or Talmudic phase, involves both intellectual and social retrogression, and that in a degree so marked as would almost have justified Comte in putting George Eliot in his calendar along with the Emperor Julian and Frederick II. of Prussia, among those chief enemies of progress who have tried to drive mankind backwards. There is nothing of this kind in *Estelle*. On the contrary, though ardent patriotism, or, more correctly speaking, nationalism, discloses itself throughout, and the type of Judaism set before us is the conservative one, and not that of those newer reformed synagogues whose teaching is scarcely discernible from Gentile Theism, yet the inroad is clearly shown to be from the Christian side, and not conversely; and we have laid bare for us longings after Gentile culture and breadth, secret or open chafings against traditional restrictions, and keen sympathy with various distinctively Christian forms of thought, as all found in the younger members of a strictly orthodox Hebrew family, and that in a fashion which justifies the reader in believing that he is invited to examine types rather than individuals. The story, which is a very slight one, is wholly subordinated to working out this complex idea; and although there is more grace than power exhibited, conscientious labour has been freely given, and a book of real psychological interest has been produced. As in a former work from the same pen, there are scraps of verse intercalated occasionally, which have a true, though not very deep, vein of lyrical feeling, at any rate sufficient to show us that the author might write songs for music far superior to the average nonsense verses too commonly sung in the modern drawing-room. And this would be a charity to those guests who still think more of sense than of sound.

Paul Knox, Pitman, though not a novel of much originality or mark, is a distinct advance on the coarse and flaring sensationalism of the writer's two previous stories, *Lady Flavia* and *Lord Lynn's Wife*, whose element of cleverness did not atone for their lack of taste. The present book belongs to a better school, and albeit tokens of inexperience in an unaccustomed style are visible, yet Mr. Harwood will do well to persevere in this rather than in his former road, and he can at any rate be credited with the study of good models. His hero is a blend of Paul Tregarva and Felix Holt, a stalwart, intellectual, almost refined Methodist collier, willing to abide in his class, though able to rise socially above it. The plot is a variant of one which has been treated many hundreds, not to say thousands, of times before, namely, the finding of an

infant waif—this time the child of an unknown victim in a railway accident—who turns out at last to be a great heiress. The one thing in which the author has been courageous is in making her marry a suitor of high social grade, instead of rewarding the pitman for his constant affection. He has not attempted to give very marked local colour to his Northumbrian scenes, though they pass muster fairly well, and he has worked in, not unsuccessfully, the entombment and rescue of last April in the Troedyrryw colliery, in order to give interest to his description of a north-country mine. Another rescue, this time from the results of the bursting of a reservoir, recalls Mr. Charles Reade's *Put Yourself in His Place*, but is not by any means so vigorous. Once more, judicious study is visible in the visit paid to the heroine, Mary Gwynn, by Lady Elizabeth Shafto, mother of the favoured suitor, in order to break off the engagement. It is "conveyed," and that somewhat crudely, from the inimitable scene in *Pride and Prejudice*, where Lady Catherine de Bourgh descends on Lizzy Bennet, though made to end somewhat differently; and it is something, in days when novels like *Cherry Ripe* are written and read, to have resorted to models like Jane Austen. But if he had imitated her in such respects as saying "weekly wages" instead of "hebdomadary guerdon," and had left out such classical lore as Mount "Tageton," presumably for "Taygetus," his work would be none the worse.

The aim, if any, in writing *Her Father's Child*, seems to have been to point out the inequality of pressure caused by the working of the Divorce Act, which leaves a woman, whom her husband has deserted in order to live with some one else, at a great disadvantage when compared with a man similarly quitted by his wife; inasmuch as not only is the fact of her being deserted taken as a presumption against her character, so as to prevent her from obtaining situations, but the remedy under the Act is much less accessible to her. The book, however, is dull, and, in attempting realism, has more than a flavour of coarseness about it, by no means pleasant. Apart from this fault, there is a quite superfluous degree of imbecility attributed to the heroine, who breaks off an engagement because believing, on the evidence of a profile seen through a blind, that her lover is the evening visitor of the scarcely dubious occupant of a neighbouring *cottage orné*, and that, although the marked likeness he bears to the reprobate of the story is perfectly well known to her, though she nearly hunts the said reprobate, an old acquaintance, down, and hears a familiar oath from his lips, and though he deserts his wife and goes off with the adventuress a few days later. Nevertheless, the guiltless lover is not acquitted and reinstated till the address of the former occupant of the cottage, in the handwriting of the other man, is found in a blotter, nor does so much as a suspicion of the true state of the case dawn till then on the heroine's mind. The story is a poor specimen of a very inferior school.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Non-Christian Religious Systems.—Hinduism, by Prof. Monier Williams. *Buddhism*, by T. W. Rhys Davids. *Islam*, by J. W. H. Stobart. (Society for Promoting Christian Knowledge.) That a society for promoting Christian knowledge should publish three volumes on "non-Christian religious systems" is a significant fact, and it is even more significant that two of these volumes at least should have been placed in the hands of thoroughly competent scholars and independent investigators. The volumes on Buddhism and Hinduism are at once clear, comprehensive, and sympathetic, and distinguished by the accuracy we should expect from their authors. Of the two, that on Buddhism is perhaps the best; indeed, we do not know of any other work from which so fair and complete an account can be obtained of that wonderful religion which has so much in common with Christianity, and numbers more adherents than any other religion in the world. We cannot speak so highly of the volume on Islam. The author's information is given at second rather than at first hand, and yet he writes with a dogmatic assurance seldom found in the works of genuine scholars. His treatment neither of Muhammad nor of the religion he founded is impartial, and this is particularly unfortunate at the present time, when an accurate statement of the true nature and tendencies of Muhammadanism is greatly wanted. The tall talk, too, in which he occasionally indulges contrasts unfavourably with the critical calmness of Mr. Rhys Davids and Prof. Monier Williams. The volume on Buddhism will no doubt prove the most interesting to the majority of readers, to whom many of the facts it contains will be extremely startling. It seems strange at first sight that a religion which is based on atheism should not only have attracted so many followers but should also inculcate so pure and sublime a morality, and have succeeded in producing saints, missionaries, and martyrs who may bear comparison with those of our own creed. Nothing can be more touching than the sayings of the Dharmapada or the lives of men like the Chinese Buddhist pilgrim Hiouen-thsang. Like Christianity, however, Buddhism has accommodated itself to the beliefs and practices of the peoples to whom it has been preached, and Mr. Rhys Davids tells us that "many of the Ceylonese so-called Buddhists, for instance, take their oaths in court as Christians, and most of them believe also in devil-worship and in the power of the stars." He gives a very clear account of the Nirvana, which is the goal of every Buddhist and the sanction of his morality. Nirvana is not annihilation, since the saint may live on after having obtained it; it is rather the extinction of that sinful, grasping condition of mind and heart which is the root of all evil and the cause of renewed existence and consequent misery. The volume contains a very good account of the life of Buddha—so far as it can be detached from the old solar myths which have fastened upon it—as well as of the Buddhist beatitudes, sermons and other curious parallels of Christianity. Prof. Monier Williams's *Hinduism* is equally a storehouse of information. The Hindu Scriptures and Sects, their idol-worship and philosophy, their doctrines and history, are all presented to us in a compact and lucid form. Those who wish to know the thoughts and beliefs of our Indian fellow-subjects cannot do better than study this little book. And it is only by knowing the thoughts and beliefs of the Hindu that we shall ever learn how to govern India aright, and to guide and educate its inhabitants. Prof. Monier Williams agrees with Mr. Rhys Davids in regarding Hinduism and Buddhism as less antagonistic than has usually been supposed. Buddha's whole training, in fact, "was Brahmanism; he probably deemed himself to be the most correct exponent of the spirit, as distinct from the letter, of the ancient faith; and it can only be claimed for him that he was the greatest

and wisest and best of the Hindus." The Society for Promoting Christian Knowledge is to be congratulated on the useful contribution it has been the means of making to the science of religion; it is only a pity that the history of the great puritan religion, Muhammadanism, was not committed to as competent hands as the history of Hinduism and Buddhism.

Aus vier Jahrhunderten niederländisch-deutscher Kunsts geschichte Studien, von Alfred Woltmann. (Berlin.) This extremely tasteful volume by the author of *Holbein und seine Zeit* consists of lectures given by Dr. Woltmann in Berlin, Vienna, Prague, and various towns on the Rhine. The essays have an internal connexion, their object being "die moderne Kunstartwicklung der germanischen Völker in bedeutenden Momenten zu characterisieren." The following deserve special notice:—"Die Anfänge der deutschen Renaissance," "Peter Paul Rubens," "Van Dyck am Hofe Carl's I.," "Franz Hals und Rembrandt," "Hogarth und Chodowiecki," "Cornelius und seine Genossen in Rom," "Kaulbach." Though in all the subject is naturally treated more especially from the aesthetic point of view, there is no want of the soundest historical research. Though the keen critical mind of the author rejects many received opinions, he shows himself capable of doing justice to the most varied phenomena in the history of art. One remark in the essay on Van Dyck is disputable. Dr. Woltmann supposes that in Charles I.'s time the Cavaliers and their opponents were distinguished from each other by the cut of their hair. Now, the term "Roundhead" is well known to have been most incorrectly applied to all the members of the Puritan party. A glance at the portraits of Hampden, Milton, Cromwell, tells us that the nickname was anything but applicable to them. Dr. Woltmann's book is published by the Allgemeine Verein für Deutsche Literatur, which has already published works by Bodenstedt, Sybel, Paul Heyse, Berthold Auerbach, and others, and to which we beg to draw the attention of the English public.

A Short History of Egyptian Obelisks. By W. R. Cooper. (Samuel Bagster and Sons.) This is a well-timed little book. Mr. Cooper tells us briefly and pleasantly most of what is known about the history and nature of the obelisks of Egypt, and gives translations of the inscriptions found upon them. In some cases, however, the translations are not the most recent, while misprints and slips occur which ought to be corrected in a second edition. The obelisk symbolised the sun-god, and, since the monarch was regarded as a manifestation of the latter, the inscriptions it bore were generally in honour of the sovereign by whom it was erected. The oldest known obelisks are those set up by Osiris, the first king of the twelfth dynasty, at Heliopolis and Biggæg; Cleopatra's Needle belongs to the eighteenth dynasty, having been originally a monument of Thothmes I., and is thus older than the obelisk of Paris, which was erected by Ramses II.

A HISTORY of the Plantation of Ulster from the pen of a thoroughly competent and impartial writer like Dr. Russell would be a valuable contribution to history. *An Historical Account of the Plantation of Ulster*, by the Rev. George Hill (Belfast: McCaw, Stevenson and Orr), is the work of a writer with some local knowledge, who has taken much pains with his subject, but who fails entirely to rise to the impartiality of history. It is quite intelligible that the light way in which some English writers are apt to pass over the terrible story of the disappropriation of a people should raise feelings of indignation in those who regard the subject from a different point of view. But we may at least ask of the author to try to understand the feelings with which men like Chichester and Davys approached the almost insoluble problem of Irish government. This is what Mr. Hill, in our opinion, fails to do. But whether Mr. Hill is right or wrong in his

deductions, every scholar will protest against his unwarrantable practice of quoting passages from the Calendars of State Papers as if they formed part of original documents. The editors of those Calendars perform a work the value of which it is difficult to overestimate. But they would be the first to object to see their abstracts in the third person copied out as if they proceeded from the pen of the writer of the despatch before them. It need not be said that Mr. Hill has no intention to deceive, and that the truth is evident to any one in the slightest degree familiar with such matters. But when he says that Chichester writes so and so, which he places between inverted commas, or comments upon the style in which a letter is written, as in page 222, which has been manipulated by some one else before it reached him, all that can be said is that it is to be hoped he will find few imitators in so slovenly a practice. Mr. Hill, in fact, has not taken the trouble to bring to light from MS. sources the materials which exist. His work is mainly a compilation from printed books, and he even reprints Pynnard's *Survey*, which was published twice in the last century, without collating it with the MS.

DR. H. BAUMANN, assistant-keeper of the Donaueschingen Records, has lately published two works of considerable importance for the history of the German Revolution of 1525; the one, *Quellen zur Geschichte des Bauernkrieges in Oberschwaben* (Bibliothek des literarischen Vereins in Stuttgart), containing a number of chronicles and other historiographical records little, if at all, known until now; the other, *Akten zur Geschichte des deutschen Bauernkrieges aus Oberschwaben* (Freiburg), containing documents of all kinds derived from numerous South-German archives bearing upon the grievances of the peasants, the measures taken by the Governments, the treaties between the insurgents and their lords, &c. Many of these documents might with advantage have been left out or abridged, but no one can deny Dr. Baumann's claim to our lively acknowledgment for his diligence and skill.

MR. THOMAS CRADDOCK's essay on *Rousseau* (A. Hall and Co.) is one of a class of books which have something rather pathetic about them. They are usually the work of some well-meaning and studious, but not very cultivated or clear-sighted, man who has fallen into a misunderstanding, and is busying himself to prove something which nobody in his senses ever denied, or to disprove something which nobody in his senses ever asserted. Mr. Craddock's particular windmill is what he calls the habit of "crediting Rousseau with the French Revolution." He seems to think that those critics who magnify the influence of Jean-Jacques on that event are of opinion that for him there would have been no French Revolution at all, and that its characteristics of sentimentalism, appeals to first principles, &c., &c., were visible for the first time in Rousseau. So he sets himself very innocently to show that there were other causes for the Revolution, and that Hobbes, Locke, and a dozen other people had anticipated a great many of Rousseau's sayings and thinkings. As he quotes Mr. Morley's precise limitations of Rousseau's influence to "doing more than anyone else at once to give direction to the first episodes of revolution and force to the first episodes of reaction," his *ignorant elenchus* is particularly surprising. But the nature of Mr. Craddock's mind is perhaps best shown by his inability to reconcile the assertion that Rousseau "had reverence for the loftiness of duty," with another assertion that he "never felt duty as a bond." Did Mr. Craddock never hear of Ovid, St. Paul, and a good many other people, who could not adjust their theory and their practice? In the course of his book he has occasion to tell over again, chiefly from the *Confessions*, the history of Rousseau's life, but it cannot be said that he throws much additional light on it. As for his literary judgments, it is perhaps sufficient to say that he regards Byron's *Heaven*

and Earth as being "as great as Milton," and Byron's tragedies as being "equal to those of Marlowe, Ford, or Webster." We must add that the style of the book is far from admirable, and that the proper names in it are misprinted with a most remarkable and irritating persistency.

NOTES AND NEWS.

AT the recent annual meeting of the Royal Irish Academy, Dublin, Mr. J. T. Gilbert, F.S.A., was elected Librarian and Member of Council, from which posts he had retired on leaving Ireland in 1876, in consequence of temporary indisposition.

A NEW periodical, devoted to the cause of education, and entitled *Revue Pédagogique*, has lately been established at Paris under the direction of M. Ch. Hanriot.

WE understand that Mr. Ashton W. Dilke is engaged upon a translation of Tourguénieff's last novel, *Nov*, or "Virgin Soil," which will be published soon after Easter by Messrs. Macmillan and Co.

MESSRS. MACMILLAN AND CO. have in the press a new work by Prof. Fawcett, M.P., entitled *Free Trade and Protection, with Special Reference to the Causes which since the Introduction of Free Trade in England have retarded its Progress in other Countries*.

MESSRS. C. KEGAN PAUL AND CO. are about to publish a book on the *Theory of Logic*, by Mr. Carveth Read. It is an attempt to show the objective character of the science.

WE hear that Mr. Matthew Arnold has made a selection from Johnson's *Lives of the British Poets*, designed to meet the needs of students of English literature who want a good history of the poetical literature from Waller to Gray. The volume, which will contain a preface from Mr. Arnold's pen, will be published about Whitsuntide by Messrs. Macmillan and Co.

MR. WEDMORE has written, specially for the next number of *Temple Bar*, an article on Cruikshank, dealing in chief with such artistic merits in the works of the veteran artist as he believes to have been thus far but scarcely recognised by the public that has long appreciated that which is mainly caricature.

THE *Nuova Antologia* for March has an article by Signor Bonghi on "Leo XIII. and his Predecessors of the same Name." After a review of the careers of the Leos he points out that the first nine Popes of that name exercised no temporal power, while Leo X. exercised it to the great prejudice of the spiritual power, and Leo XII. brought it to its ruin by showing that it was opposed to the wishes of the people. Signor Bonghi hopes that this recognition of the incompatibility of temporal and spiritual power may have influenced the present Pope in the choice of his name. Signor de Gubernatis has an interesting article on "The Russian Woman," in which he defends Russian ladies from the character ordinarily assigned to them in French novels and on the stage; he collects from contemporary history instances of their heroism, of their deep family affection, and of their moral worth.

MR. SAMUEL R. GARDINER has been elected honorary student of Christ Church.

THE *Gentleman's Magazine* for April will contain an article by Mr. Frederick A. Edwards on Mr. Stanley's recent exploration in Africa.

MR. R. CUSI's work on the *Languages of the East Indies* will appear about Easter. It will contain maps, bibliographical lists, and complete accounts, linguistic, historical, statistical, and geographical, of the multitudinous tribes of India, so far as can at present be known. A sample of the work has already been presented to the public in the language-maps published in the January

number of the *Geographical Magazine*, and the last volume of the *Journal of the Royal Asiatic Society*.

DR. L. O. SKREFSRUD, who published a Grammar of the Sonthal Language in 1873, is engaged upon a valuable philological work. This is a Comparative Grammar of the Kolarian family of languages, of which Sonthal is a principal member. It purports to do for this group of tongues what Bishop Caldwell's Comparative Dravidian Grammar has done for the Dravidian dialects.

WE are glad to hear that the Rev. A. J. Church, whose admirable *Stories from Homer* were published by Messrs. Seeley last December, is engaged upon a companion volume of *Stories from Virgil*.

THE March number of the *Theologisch Tijdschrift* opens with a paper by the celebrated theologian Dr. J. H. Scholten, on the meaning of the expression *λαλεῖν γλώσσας* in 1 Corinthians. He concludes that *γλώσσα* means "an obscure expression" (following the usage of classical Greek). Some of the Corinthians in an ecstatic state expressed their highly-wrought feelings in unconnected discourses, made up of fragments of psalms, prayers, and exclamations, which were unprofitable to the hearer without an interpreter. Dr. Kuenen continues his series of papers on Pentateuch-criticism; Dr. Rauwenhoff discusses the rearrangement of theological studies, which has now become a practical question in Holland; Dr. Blom gives a new explanation of Gal. iii. 20; Dr. Scheffer continues the controversy on pessimism; and Dr. Tiele criticises, among other works, the handbooks on non-Christian religions published by the S. P. C. K. (for historical students, he will only recommend the manual on Buddhism, by Mr. Rhys Davids).

THE restored Hebrew text of the Epistle to the Hebrews—or at least that which professes to be such—is about to be published by Dr. J. H. R. Biesenthal. The author professes to have cleared up many obscurities of the Greek text (e.g., ii. 13, vii. 4, ix. 16) by simply translating the Greek back into the language of the Mishnah. He accepts the statement of Clemens Alexandrinus that the Epistle was written in Hebrew by Paul, and was translated by Luke into Greek for the use of Greek-speaking Christians. Subscribers' names to be sent to the author at Reudnitz bei Leipzig.

DR. KARL WARNKE and Dr. Ludwig Proescholdt have just published at Halle a very careful and handsome edition, with full collations, of *The Comedy of Mucedorus*, 1598. The text is unfortunately modernised; but the Introduction is painstaking and sensible. The editors of course repudiate the notion of Shakspere having had any hand in the additions made to the play in 1610 to please James I.

PROF. ZUPITZA says in the *Anglia* that he hopes soon to issue a critical edition of the Early English romances of Sir Isumbras, King Orpheo, and Athelstan.

HENRIK IBSEN's new comedy, *The Pillars of Society*, recently reviewed in our columns, has been translated into German by E. Jonas, and is at the present moment either being played or rehearsed at no less than thirty German theatres. If English managers had any real enterprise they would secure a version of such a piece as this for the London stage.

THE Cambridge University Commissioners have addressed an important communication to the Vice-Chancellor, which has been printed for the information of the Senate. In this statement they specify in some detail the main classes of objects for which the colleges will be requested to contribute pecuniary assistance to the University Chest. These objects are briefly: 1. The erection of additional buildings; 2. The maintenance of such buildings, and also of the personal staff required in connexion with them; 3. The increase of the teaching power, both by the creation of

new chairs and the augmentation of the stipends of existing professorships; 4. Grants for special work in the way of research, or for investigations conducted in any branch of learning or science connected with the studies of the University. Entire freedom is left to the individual colleges to determine for themselves the modes in which they will co-operate with the University in fulfilling these objects. But it is suggested that contributions should be made by the colleges as nearly as possible on a uniform scale throughout; and the commissioners roughly estimate that the needs of the University will ultimately require a sum equivalent to at least ten per cent. of the net income of the colleges.

AN extra number of the *Journal of the Bombay branch of the Royal Asiatic Society* contains a detailed report by Dr. G. Bühler of a tour in search of Sanskrit MSS. made in Kásmir, Rajputana, and Central India in 1875-76. One of the places visited was Khunmoh, a village beautifully situated on the slope of the hills, which was appropriately described by Bilhana as "a coquettish embellishment of the bosom of Mount Himalaya." Dr. Bühler succeeded in purchasing for the Indian Government between eight and nine hundred manuscripts.

MR. JOSEPH H. LONGFORD has compiled a valuable summary of the Japanese Penal Codes, which is printed in the *Transactions of the Asiatic Society of Japan*. The Criminal Laws are comprised in two Codes, published in the years 1871 and 1873 respectively. The "Chief Points of the New Fundamental Laws" are subdivided into 192 sections, and the "Revised Fundamental and Supplementary Laws" into 318 sections. This is the punishment for wife-murder:—"A husband who kills a wife for using abusive language towards, or assaulting his parents or grandparents, instead of appealing to the authorities, shall, if information of his crime be given to the authorities by the parents, be punished by penal servitude for one year."

A NEW edition of Prof. Bentham's *Handbook of the British Flora* is in the press, and will shortly be issued by Messrs. L. Reeve and Co. The same author having completed his *Flora Australiensis*, the final volume of which will be issued in a few days, is at work at his *Genera Plantarum*, a new part of which may be expected before long.

AMID the cloud of pamphlets on Indian matters that have recently appeared, we would draw special attention to one by Mr. H. Luttmann Johnson, of the Bengal Civil Service, entitled *Indian Finance: a Short Sketch for Non-Indian Readers* (Allen and Co.). It is a relief to turn from crude theories and much fanciful speculation to this simple summary of facts and figures, which is calculated to give the ordinary reader a more accurate conception of the financial affairs of India than he probably possesses concerning those of his own country. But Mr. Johnson's little *brochure* is not a mere summary. The writer has evidently been at great pains so to arrange and analyse his materials that the lessons they teach should be presented in the most convincing guise; and he has added a running commentary of explanation and criticism, still further to drive the lessons home. The following are his practical conclusions:—

"The difficulties of increasing the revenue have been made too little of, while the difficulties of reducing the expenditure have been made too much of. Bengal, but not the rest of India, could bear increased taxation. Expenditure in Bombay is generally too high, as compared with the rest of India. The army might, with improved means of communication, be reduced. Lastly, a great saving might be effected by the substitution of native for European labour."

The whole pamphlet should be read by all who care to penetrate beneath the surface of the discussion.

THE *Deutsche Rundschau* for March has an article by Herr Bruno Bucher on "The Book as a

Work of Art," which gives an historical survey of the artistic side of printing and binding, and bewails the falling-off noticeable within the last century in these points; the writer deprecates circulating-libraries, and urges the formation in every household of a small and carefully-selected library of books well printed and well bound. Herr Cohn contributes a series of unpublished letters of Schiller, three of which are addressed to Jacobi.

In the *Rivista Europea* of March 1, Signor Cesare Cantù begins a lively historical and literary sketch of Monti and his age. Signor Garollo continues his valuable paper on Theodoric, and brings down his history to the time of the coming of Theodoric into Italy. Signor Ugo Pesci has a careful article on the policy of the Medicane Grand-Dukes of Tuscany towards the Papal conclaves, in which he shows how the Medici used their power over the Church as a means of securing their political position in Italy.

The *Revue Historique* for March has an article by M. Lantoine on "Cleon the Demagogue," which aims at taking an unprejudiced view of Cleon as a statesman. M. Lantoine discusses the value of Aristophanes as an authority, and then gives a survey of all that can be ascertained of Cleon's career; he concludes that Cleon followed in the steps of Pericles, though without the same moderation or political wisdom; that he pleased the people by his audacity, his patriotism, and his eloquence, for which they pardoned his extravagances, and, while taking him for their leader, tempered his policy by their own sagacity and moderation. M. Neuville finishes his paper on the "Parlement at Poitiers (1418-36); and M. Sorel pursues his diplomatic studies on the Peace of Bâle, 1795. M. Combes publishes an account which he has discovered at Turin of the circumstances of the arrest of the Maréchal de Biron; the document is dated July, 1602, and had come through the hands of the Piedmontese *charge d'affaires* at the Court of Henry IV., so that it may be regarded as almost an official account. M. Bougier, under the title of a "Volunteer of 1792," gives an account of General Chérin, with extracts from his letters.

DR. ANDREA CRESTADORO, the chief librarian of the Manchester Free Library, has been appointed a Knight of the Order of the Crown of Italy. Cavaliere Crestadoro is best known in this country for the great and beneficial influence he has had upon provincial bibliography and library work generally, but he is also a writer on financial and scientific subjects.

THE "Ethics of the *Edda*," by Karl Blind, is the title of a systematic treatment of the rules of life among the ancient Germanic nations, which will appear, with the addition of poetical passages, in the *University Magazine* for April.

OBITUARY.

THE death of Prof. Johann Alzog, at the age of sixty-nine, leaves Karl Josef Hefele, Bishop of Rottenburg, well-nigh the sole survivor of that group of distinguished Roman Catholic theologians in Germany who set themselves to do, in the domain of ecclesiastical history, what Klee, Pabst, and Dieringer essayed in that of dogma. His aim was to continue the traditions of that cultured and philosophical aspect of religion which is opposed to the innovating school of Maria-Laach, and to combine adherence to this national type of thought with loyal acceptance of his position as member of the vast hierarchy culminating at Rome. This was no easy task, as the entire unacquaintance with the German language, not to say theology, which prevailed at the Vatican, and notably in the case of Pius IX. himself, as well as the manner in which the Ultramontane school, availing itself of certain deviations from the received terminology which appeared in the works of Günther, set itself to stamp out the older system with the full assent

of the Pope, made concurrent action of the sort difficult at first, and impossible somewhat later. Prof. Alzog's life was an uneventful one, and marked by no more noticeable episodes than the attainment of certain posts of duty and the publication of a small number of works. Born at Ohlau in Silesia, in 1808, his diligence and success in theological study were such that as a mere youth of three-and-twenty he was named tutor in the seminary or training college at Cologne, three years before receiving priest's orders. In 1835 he was promoted to a post of greater influence and importance, as Professor at Posen, where he held the united Chairs of Ecclesiastical History and Biblical Exegesis. It was during his tenure of office in that seminary that he produced the work by which he is best known, the *Universalgeschichte der Christlichen Kirche, Lehrbuch für Akademische Vorlesungen*, originally published in 1840 at Mainz, in a single volume of about 1150 pages, but changed in its ninth and latest edition of 1872 into a two-volume form. It would give no very inexact notion of this work (which is allied to the schools of Fleury and of Noel Alexandre rather than to that of Rohrbacher) to say that the problem Dr. Alzog set before himself was to do for the history of the Christian Church much what Mr. Green has done in his *Short History of the English People*, a book to which it bears more than one point of resemblance, in its breadth of general conception, skill in selecting and grouping salient epochs and incidents, and also, it must be acknowledged, in occasional marks of prejudice and too frequent inaccuracy of details. But the book fairly merited the success it attained, not only in its native Germany, but in several foreign countries, notably France, Italy, and America. The English version issued in the last-named country, however, is about eight or nine times as costly as the original, and no English edition has been so much as projected, one of the many tokens of that lack among the Roman Catholic body in this country of intellectual life, and of interest in the literary aspects of religion, which forms a frequent topic of complaint among their more cultured members. In 1845 Dr. Alzog was transferred from Posen, and made a Canon of Hildesheim and Principal of the Diocesan Seminary there, as also of the Educational Institute. In 1853 he migrated finally to Freiburg in Baden, where he held till his death the Chair of Theology in the University. It is possible that his contact there with Von Hirscher, who revived in a somewhat aggressive form the teaching of Febronius in the last century, and anticipated the Old Catholic movement, may have produced some reaction in Dr. Alzog's mind from the views of Möller's *Symbolik*, which he had previously maintained. Certain it is that during his later years, at any rate after the severe rebuke of the famous Munich Congress of 1863, in which he took part along with Dr. Von Döllinger and the then Abbat Haneberg, he yielded more and more to the pressure of the Ultramontane party, and though nominally at first a member of the Opposition during the Vatican Council, to which he was invited as a theologian at the special instance of Cardinal Schwarzenberg, precisely that he might serve as a counterpoise to Franzelin and the other Jesuit divines who sat on the preliminary commission, he took up almost immediately the least dignified or logical of all positions, that of the "Inopportunist," who admitted the abstract truth of the Infallibility dogma, but objected to the present expediency of defining it. This was his moral suicide, and from the date of his vote on February 11, 1869, he ceased to be a personage of importance, save for the memory of past services, in the Catholic world. Besides his chief work, he was also later the author of a *Handbuch der Patrologie*, in which his power of presenting a complex subject as an integral whole in popular form reappears. It reached a second edition in 1876, and is a very convenient manual. His remaining writings, except the *Grundriss der Uni-*

versal-Kirchengeschichte, are merely occasional, and of minor interest, though some valuable articles in the great *Kirchenlexicon der Katholischen Theologie* of Wetzer and Welte—a far better book, by-the-by, than Herzog's *Real-Encyclopädie* is as a Protestant dictionary—were contributed by him as it was issued, under his eye and at least partial superintendence, at Freiburg, in 1847-9. His submission to the dominant party in his Church has not secured the permanence of his influence, for that very moderation of his Church History which made it a useful agent for conciliating Protestants inclined to listen to Möller has made it in return unsuited to the new condition of things brought in since 1870, and it is now being rapidly deposed from its former position as the accredited text-book for its subject in the seminaries of Germany, and will ere long, there is little doubt, be branded with the stigma of *impasmie*.

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AFTER several years of patient suffering Mr. James Hain Friswell died at Fair Home, Bexley Heath, on the 12th instant. Born at Newport, Shropshire, in 1827, he was trained for the legal profession, but penned a satire "when he should engross." The business in which he spent several years of his after-life was almost equally irksome to him. His first essays in literature were contributed to the *Puppet Show*, a paper started in 1848 by Albert Smith and Angus B. Reach. In 1854 he compiled a *History of the Russian Empire*, and in the following year edited a volume of *Songs of the War. Diamonds and Spades* (1858), *Sham* (1861), *Daughter of Eve* (1863), and *One of Two* (1871), are the titles of the chief novels which he published, but none of them possessed the elements of enduring life. His volumes of essays attained to greater popularity. The first series of *The Gentle Life*, originally published in 1864, has passed through more than a score of editions; the second series of *The Gentle Life, About in the World* (1864), *Varia: Readings from Rare Books* (1866), *Other People's Windows: a Series of Sketches* (1868), and *The Better Self* (1875), were all favourably received by the reading public as containing considerable information pleasantly reproduced. He edited reprints of Montaigne's *Essays*, Sidney's *Arcadia*, and Rochefoucauld's *Maxims*. His *Essays on English Writers* (1869) and *Modern Men of Letters Honestly Criticised* (1870) were more agreeable to his readers than to the victims whom he dissected. In 1864 he published a volume on the *Life Portraits of Shakespeare*, and in the succeeding year a compilation of an *Index of Familiar Words*. His own satirical and literary paper called *The Censor* enjoyed only a short life in 1868, but for many years his contributions have enriched the columns of the best periodical literature, and were continued almost to the last day of his life.

PROF. KARL LUDWIG ARNDTS, the eminent "Romanist," who for the last quarter of a century has held the Chair of Roman Law at Vienna, died in that city on March 1. He was born in 1803, at Arnsberg in Westphalia, where members of his family had occupied high judicial posts for some generations past. His father was Geheimrath and Hofgerichtspräsident in the Grand-Duchy of Hesse. The son received his early schooling at the Gymnasium of Arnsberg, and studied afterwards at Bonn, Heidelberg, and Berlin. In 1837 he was appointed a Professor Extraordinary at Bonn, and two years later received at the same time invitations to Breslau and to Munich. He accepted the latter, and in 1844 was named a member of the Bavarian Gesetz-Commission, and was charged with the drawing-up of a plan for a new Bavarian Bürgerliche Gesetzbuch. His work was interrupted by the excitements of the revolutionary year. Dr. Arndts was elected as deputy for Straubing in the National Assembly at Frankfurt, where he ranged himself on the side of the "Gross-Deutsch" party, but in May, 1849, he announced his exit. In 1855 he accepted the Professorship

of Roman Law at Vienna; in 1867 was called to the Austrian Herrenhaus; and in 1871 was raised to the Ritterstand, with the title of Von Arnsberg, from his Westphalian birthplace. Arndt's activity, both as teacher and author, was directed mainly to Roman Law, and only in a less degree to French Civil Law, to civil process, and to the encyclopaedic range of legal science. He first became known in literature by his contributions to Weiske's *Rechtslexicon für Juristen aller Deutschen Staaten* (1839). His *Juristische Encyclopädie und Methodologie* has passed through five editions. An eighth edition of his *Lehrbuch der Pandekten* was published at Stuttgart in 1874. In union with Bluntschli and Pözl he edited the six volumes of the *Kritische Ueberschau der Deutschen Gesetzgebung und Rechtswissenschaft* (Munich, 1853-1858). Earlier, in conjunction with Benthmann-Holweg, Böcking, and other jurists, he published a *Corpus Juris Romani antejustinianum*. From time to time he sent to press a number of academical orations and lectures, some of which, together with many contributions to serials, were collected in three volumes, and published at Stuttgart in 1874. His first wife, the accomplished Bertha Arndt, issued an edition of the sonnets of Vittoria Colonna with a German translation. After her death, he married the widow of Guido Görres.

THE death is announced, on the 13th inst., at the early age of 41, of M. Camille de la Berge, an official in the cabinet of medals of the National Library. He was the author of a Memoir on the Roman Fleet, and had printed two theses, one in Latin on Byzantium, and one in French on the Reign of Trajan. He was also a contributor to the *Revue Critique* and the *Revue Historique*.

A VERY singular person has lately died in Norway, in his 83rd year, Anders Eivindson Vang, a peasant who exhibited remarkable literary gifts, and who did not a little to assist the study of comparative mythology. He began life as a servant, and never rose beyond a humble office in the village school, but he published several very important collections of folk-music and folk-songs, the most curious of which appeared in 1850. In 1870 he brought out his autobiography, and in 1871 a remarkable volume of local legends. He lived entirely among the people, and supported himself partly by teaching, partly by breaking stones.

NOTES OF TRAVEL.

As giving evidence of the continuance of the interest in African exploration awakened in Belgium two years ago by the Conference held at Brussels, we may note the appearance of a little work by M. Emile de Laveleye entitled *L'Afrique Centrale* (Brussels: Muquardt). In a more popular way it goes over the subjects taken up in M. Banning's larger work issued last year by the same publishers: the objects of the Brussels Conference, the leading points of African geography and recent discovery, the slave trade, and the commercial importance of the continent. A sketch of the growth of Egyptian power in the Nile Valley and translations of some of Mr. Stanley's recent letters are appended.

THE latest part of Guido Cora's *Cosmos* has for its leading paper a hydrographic sketch of Lake Titicaca, based chiefly on the researches of Agassiz and Garman, Thompson and Pentland. Two interesting letters from Count Savorgnan de Brazza, from Adume on the Ogowé, bearing dates April and June, 1877, also appear.

MR. L. G. SÉGUIN's *Walks in Algiers and its Surroundings* (Daldy, Isbister, and Co.) is certainly the fullest handbook for the use of travellers to this favourite winter resort that has yet appeared in English. Murray's *Guide* and M. Piesse's *Itinéraire* deal with the large area of the whole country; this book is devoted to the

capital and its immediate vicinity. After some chapters on Algiers as a winter residence, in which the advantages and disadvantages of its climate are very fairly stated, on the way thither, and on the cost of living, Mr. Séguin gives a very interesting account of the native inhabitants of the city, and of its history up to the time of the French occupation and the Kabyle insurrection of 1871. From these he passes, in the latter part of the book, to descriptions of the city itself, and the points of interest which lie within easy reach of it all round. Besides his acquaintance gained by residence, the author has evidently made a very careful study of the literature of his subject—French, Spanish, and English—and his well-written book will doubtless find a much larger circle of readers than those who can take it with them as a guide. Two maps and a number of pretty woodcuts illustrate the work.

In concluding a letter, published in the current number of the *Church Missionary Record*, Lieut. Shergold Smith, of the Nyanza Mission, refers to the great advantages offered by the Masai route from the coast to Lake Victoria, which we believe will not improbably be explored during the present year under the auspices of the African Exploration Fund Committee:—

"One of Songoro's men here," he writes, "has traversed the Masai country twice. Eight years ago he did the distance from the borders of the Waruri's country to Tanga (south of Mombasa on the east coast) in twenty-four days, but says it has been done in fifteen. What a gain, could this route be made available! The chief difficulty is the hatred of the Masai to any stranger, white, black, or Arab colour Perhaps a traveller taking only a small escort, and but few stores to tempt the cupidity of the natives, could, by making sufficiently long stays at each village, dissipate the dislike and antagonism which result from ignorance and superstition. To pass hastily through would, I believe, be attended with much danger, for the native everywhere says 'If you were my friend you would stay with me, and not be so anxious to get away.'"

Dr. Kirk, H.M.'s Consul-General at Zanzibar, who lately went up the coast to Pangani, &c., gives it as his opinion that the route from Mombasa, or Tanga, is one of the most interesting as yet unexplored, but that to attempt it with any prospect of success, the traveller must first of all make himself acquainted with the Masai language.

MESSRS. HARTLEBEN, of Vienna, Pesth, and Leipzig, have commenced the issue in parts of a work by Dr. Josef Chavanne, entitled *Die Sahara: oder, Von Oase zu Oase*, being pictures of nature and life in the Great Desert of Africa.

MESSRS. BAILLIÈRE, of Paris, have just published a volume by M. Ph. Parlato, entitled *Etudes sur la Géographie Botanique de l'Italie*.

A GEOGRAPHICAL Society has just been established at Metz, at the first meeting of which an inaugural address was delivered by Dr. Gerhard Rohlf, the well-known African traveller.

THE Société des Etudes Japonaises, Chinoises, Tartares, Indo-Chinoises, et Océaniennes, which forms one of the sections of the Institution Ethnographique at Paris, have newly issued a brief *résumé* of their proceedings in 1875-7. Among the contents will be found a paper on the notation of Japanese proper names by Imamura Warau, and some remarks by M. Ars. Mouqueron on the Boughi or Woughi language, which he describes as the "lingua franca de tout l'archipel d'Asie."

THE "RASSEGNA SETTIMANALE."

La *Rassegna Settimanale*, which has appeared at Florence since the beginning of the year, seems destined to exercise a considerable influence on the Italian press. It is perhaps the first attempt made in Italy to assert liberal principles in political as well as social questions, without favouring the

ends of any one party; the first attempt to form an independent judgment in art and literature, uninfluenced by the *cliques* which are ever ready to sacrifice scientific to personal interests.

Sidney Sonnino and Leopoldo Franchetti, the founders of the new periodical, sufficiently attested their unprejudiced and independent point of view in their early writings. Sonnino's treatise on the *Mezziera in Toscana* (first published in Hillebrand's *Italia*), and Franchetti's book on the *Condizioni economiche ed amministrative delle Province Napoletane*, formed an important beginning in the pursuit of studies on political economy, based on practical experience and exhaustive observations instead of the hypotheses on which they were formerly based in Italy.

As Sonnino prepared himself by many years of familiar acquaintance with the state of the peasantry in Tuscany, and Franchetti by his extended travels in the southern provinces, they undertook also an exploration of Sicily before publishing their principal work, *La Sicilia* in 1876 ("I Contadini in Sicilia," by Sonnino; "Le Condizioni economiche e amministrative," by Franchetti): the most important attempt hitherto made to solve an exceedingly difficult social problem.

Among the articles on social questions which take a prominent part in the *Rassegna*, several deserve to be specially noticed. For we do not remember to have seen questions like those of the "opere pie" and their very imperfect management, of the Municipality of Florence, of the state of the poor at Naples, treated so fairly and openly and with such clearness and impartiality in Italy. Not less excellent is the political part: articles on the religious question, on foreign politics, and on the administration of the interior.

As for its literary and philosophical department the new periodical has much talent at its disposal. And as it is significant from a political point of view that the contributors of the *Rassegna* are utterly uninfluenced by the Camarilla and the parliamentary cliques of Rome, from a literary point of view the circumstance that it is published in Florence is still more significant. For in literature, art, and science, the old city of the Medici still remains the intellectual capital of Italy. The *Instituto di Studi Superiori*, the *Scuola delle Scienze Sociali*, the *Accademia delle Belle Arti* possess many prominent members; and the Vieusseux Reading Room, with its library, the *Circolo Filologico*, and other foundations form an important centre for the literary elements of the place.

Among the articles of general interest which have appeared in the columns of the *Rassegna*, we may call attention to the following:—Comparetti on Zeller's *Reden und Aufsätze*; Hillebrand on Herder; Barzellotti on Schopenhauer. Not less valuable are the poetical contributions, among which some of Giosuë Carducci may be specially noticed.

NEW FACTS ABOUT MOLIÈRE.

THERE seems to be no end to the snatches of information about Molière which diligent investigators bring to light. M. Benjamin Fillon, author of *Molière dans l'Ouest de la France*, has just published a very interesting article, nominally on the coat of arms of the comedian, in the *Gazette des Beaux-Arts*. Molière's device is sufficiently well known—a comic mask, instead of a helmet, presides over a shield in which are three mirrors of truth. The shield and mask occur in the portrait of Molière—an engraving of Nolin's after Mignard, and touched up by Edelinck—which Charles Perrault printed in his *Hommes Illustres* (1696-1700, Iconographie Molièresque, No. 46). M. Poulet-Malassis reproduced the scutcheon in his *Molière jugé par ses Contemporains* (Paris, 1877). M. Fillon shows that Molière's daughter, Madame de Montalant, used the same device. He also prints, from Gabriel Quinet's edition of 1666

—a very rare book—the monkey-supporters of the shield, as drawn by Molière's friend Chauveau. It will be remembered that Donneau de Visé alludes to these devices in his burlesque oration on the death of Molière (*Mercure Galant*, T. 4, 1673); while, on the authority of a private letter (1705), we know that Molière had the comic mask engraved on his plate. The silver was valued at 6,240 livres, but is probably long ago melted down.

So much for the blazon. It is much more important to learn that the engraving used, in its fifth state, by Perrault, is taken from an original by Mignard, which was probably painted in 1665–1666. M. Fillion gives a woodcut of the portrait; the face is wasted, wrinkled, and weary, as if from recent sickness. Now we know that Molière's consumption probably took hold of him in 1665. M. Fillion prints a fragment from a MS. book of verses, in which there occurs an epigram of Martial's (x. 53) "accommodé pour le Sieur Molière, quand il pensa mourrir l'an 1665." A yet more curious collection of MSS., found near Tours in 1877, yields a letter from Thierry, the Paris bookseller, to a country customer. The letter is dated January 5, 1686, fourteen years after Molière's death. It speaks of a projected edition and biography of Molière, previously unheard of, which the censorship did not allow to be published:—

"Vous ne pouvez être satisfait pour les œuvres de Molière, en deux tomes, en folio, qu'avaient entrepris les associés. Il n'y a eu d'imprimé que la préface, et la vie de l'auteur, après quoi, les espreuves envoyées à l'aprobation, il y est si fortement retranché, que M. Boileau et autres amys dudit auteur defunt qui y ont travallé n'ont voulu entendre à continuer."

There were also difficulties about the privilege. These proof-sheets may possibly still exist, the blue rose of bibliography. Boileau had no patience with Grimarest's Life of Molière. If only M. Fillion or some other enthusiast could find these proof-sheets—Thierry's customer was to see them if he liked—not even Molière's own papers, which can be traced almost to the middle of the eighteenth century, would be a happier *trouvable*. The minor discoveries noted by M. Fillion are, at least, encouraging. It is sad that the devotees, who could do so little against the author of *Tartuffe* in his lifetime, should have succeeded so cleverly in destroying the one authentic record of that life, the biography of Boileau.

A. LANG.

MAGAZINES AND REVIEWS.

The *North American Review* seems to have no difficulty in keeping its position at the head of the periodical literature of the United States. The present number has two or three important political articles—evidence, if such were wanting, that no less grave anxieties are weighing upon the mind of the New World than upon that of the Old; it has also another of General Richard Taylor's most racy written, but (we believe) inaccurate, papers on the War of Secession; it has the usual instalment of Protestant controversy; it has an interesting, but too apologetic account, from the pen of Rabbi Gottheil, of the position of the Jews in America; and it has Dr. C. W. Eliot's careful and suggestive comparison of American and English Universities. Unlike Prof. Helmholtz, Dr. Eliot is not content with reminiscences of a long-distant visit to Oxford and Cambridge, or with oral information of recent changes; and except for a few small details, and for what we think to be an underrating of the position of the Professors, we are obliged to accept all his statements of fact as true. Dr. Eliot is at one with those who attack the overshadowing examination system, and with those who wish to recall the Professors to its ancient and natural position. With regard to the sinecure endowments, he says that "it is extremely difficult for a foreigner, and especially for an American who is unfamiliar with sinecures, to enter fully into the English view of a

scholarship or a fellowship, or, indeed, to speak with patience of what seems a gross perversion of charitable endowments. . . . It is greatly to the credit of human nature that the English system of fellowships should have done as much good as it has; one would have imagined that it could do nothing but harm."

He regrets the abandonment by the English universities of "the great field of professional education," and notes with pleasure that the American practice is distinctly setting in the opposite direction. He regards the Oxford and Cambridge "local examinations" as beyond the scope of a university, and as only provisional undertakings, conducted by the universities until the State shall take them over. The "Schools examinations for certificates," on the other hand, he thinks within the proper scope of university activity, since the examinations are avowedly preparatory to university residence. His remarks about American universities do not so nearly concern us, but they will be read with interest. He shows how individual, and even empirical, most of them are, "sharing to the full the rawness of the country, and never for a moment free from the pressure of importunate needs." American universities, indeed, have in a great measure to do the work of secondary schools, and hence the length of residence required and the uniformity of the training given. It is a bad compliment, but, we fear, a well-deserved one, to Oxford and Cambridge, to remind them that "German universities had for fifty past, and are likely to have for many years to come, vastly more influence than the English upon American institutions."

The *Canadian Monthly* is seldom quite up to the level of the first-rate United States magazines, and the current number is not exceptionally good. There is, however, a lively article on Miss Martineau—a little late in the day, perhaps, and fiercely opposed to Abolition and Woman's Rights, and other causes which Miss Martineau supported, but still well-arranged, and not unsympathetic. There is a certain jauntiness in the article, common among a large class of men when discussing literary women, which makes against its effectiveness. Having regard to this article and certain other transatlantic writings of the month, one is tempted to parody a recent saying about the French:—"We know the Americans; a little more style would do them no harm," a little more *cultismo*, if the expression is allowed.

The *International Review* contains a pleasant, unambitious article by Madame Villari on "Learned Women of Bologna." The subject is not taken very seriously, and the paper does not profess to give new information, but the account of Laura Bassi, the famous woman professor at Bologna in the eighteenth century—she died as late as 1778—is extremely readable, and gives one a good idea of the enthusiastic, excitable temper of the Italian society about her which alone made her career possible. That lectures on "experimental physics" and the "Newtonian philosophy" should have been prepared and delivered habitually for years by the mother of twelve children, is certainly astonishing. Taking the twelve children into consideration, her life is more entirely extraordinary even than that of Maria Agnesi, her famous contemporary at Milan, of whom, we suppose, Madame Villari will have something to say in her next paper. Nor does her learning appear to have been exaggerated by her contemporaries. Otherwise she must have outlived her early reputation, seeing that she died at the age of sixty-seven. In middle life, however, the Senate of the University elected her to a new chair, and her lectures seem to have stood the test of time, and of the disappearance of the early circle of enthusiastic friends who had lifted her to fame as a girl of twenty. With that other paper fresh in one's mind, one asks oneself—how would Harriet Martineau have played the part of Professor at Bologna in the eighteenth century, or Laura Bassi that of journalist, publicist, economist, in London or in

Ambleside, in the nineteenth? Fortunately for her fame, Laura Bassi did not write an Autobiography.

OXFORD LETTER.

Queen's College, Oxford: March 18, 1878.

The Lent Term is generally an uneventful one, and the present Term has been no exception to the rule. The Commissioners have met in London; the Colleges have been anxiously engaged upon paper schemes of reform; and the University has determined to send out missionary lecturers into the highways of our large towns—this pretty nearly sums up all the main work of the Term. We have had no distinguished visitors from the Continent; a winter passage across the Channel seems to interfere even with the attractions of the Bodleian Library. To make up for the want of German Professors a lady, a novelist—in fact, Miss May Laffan, the authoress of *The Honourable Miss Ferrard*—has been working there, and collecting materials for a new novel on Irish life and character. In the Bodleian Library itself, however, a good deal of quiet work has been done. The new General Catalogue is now completely written out, with the exception of the article "Bible"—an article, doubtless, under which a good deal may yet have to be grouped. Prof. Ethé's Catalogue of the Persian MSS. has gone to press, and a MS. of Josephus has been sent to Prof. Niese, of Marburg, for a critical edition of the book which he has in preparation. Mr. Nutt, one of the sub-librarians, whose editions of Jehuda Chayyug and the fragments of a Samaritan Targum will be remembered, is about to publish a Hebrew commentary on Isaiah, by Rabbi Eliezer, of Beaugency, who flourished about 1250. The commentary is contained in a unique MS. now in the Bodleian. Dr. Neubauer, the other sub-librarian, has already safely seen his recent discovery, the Chaldee text of the book of Tobit, through the press, and the work may be expected towards Easter. The Chaldee text will be accompanied by rabbinical texts, translations, and an Introduction dealing very fully with the literary history of this curious book. Another work of considerable interest will shortly be issued from the Clarendon Press. This will be a collection of Provençal texts made by Mr. Armitage, of Worcester College, from MSS. in the Bodleian, the British Museum, and the Paris Library. The Icelandic Reading-Book prepared by Dr. Vigfusson and Mr. York Powell, of which I spoke in my last letter, is quite ready so far as the authors are concerned, though a delay has occurred in getting it sent to press. Prof. Fowler's edition of the *Nouum Organum*, too, will be out at the beginning of next term. Meanwhile Prof. Max Müller's great work is progressing fast, and we may hope that it will not be long before the first instalment of the *Sacred Books of the World* is ready for the public. One of the contributors has already practically completed his share of the work. As for the find of an early MS. containing part of Robert of Gloucester's *Chronicle* in the binding of an old book belonging to the library of Corpus Christi College, I am absolved from describing the discovery, as it has been previously recorded in the ACADEMY. I may add, however, that the MS. has been now mended and properly bound.

Nor again need I allude to the loss we have sustained in Dr. Mozley's death, to the appointment of his successor, as well as of a new Professor of Moral Philosophy, or to the approaching vacancy of the chairs of Latin and Jurisprudence, since all these things have been duly recorded elsewhere. The retirement of Sir Henry Maine from the chair of jurisprudence is a serious misfortune, since it will be very difficult to find a successor. Indeed, it could be wished that the electors did not feel themselves obliged to fill it up immediately.

This leads me to a matter which has been much ventilated by those who busy themselves with the interests of the University as a seat of learning

and research. The harvest of science is great, but the labourers are few, and it may frequently happen that a competent representative of some particular branch of study cannot be found. Hence it has been proposed to establish life-professorships; professorships, that is, which are not to be filled up except when some eminent scholar happens to be in the field. What we want are not chairs, but men. The money which would accumulate during the vacancy of a chair, would go towards a fund out of which new chairs could be established whenever the right man happened to be found. The same fund might be applied to the foundation of temporary chairs. There are some kinds of professorial work which ought to be done once for all, by competent hands, but might be done in a limited space of time. Of course, there are certain subjects connected with the education of the place, for which a suitable supply of fitting representatives would always be forthcoming; we have no reason to think, for instance, that the spread of the examination-system, even at its present rate of progress, will ever succeed in destroying the continuity of the chairs of Greek or Latin. But there are many less favoured subjects, quite as important in themselves as Greek or Latin, in which the demand may easily exceed the supply.

Whatever be done in these cases, however, it is important that the Professors should no longer be allowed to shiver in the cold outside the colleges, since the colleges now practically constitute the university. It ought not to be left to the whims or narrow-mindedness of a majority of young fellows to decide whether or not a wholesome professorial element is to be introduced into their body. Until the Professors are attached to the governing body of every college, with their larger experience and wider knowledge and sympathies, it is useless to expect that cordial co-operation between university and college work and teaching which is necessary for the new life of Oxford. Some counterpoise is needed for the growing absolutism of young men, fresh from the study of crambooks, and protected from the sense of responsibility by the *esprit de corps* of the society to which they belong.

The mischiefs such an absolutism is likely to bring about are not to be removed by enlarging the society. The present passion for bricks and mortar, for turning colleges into overgrown boarding-schools, and measuring their prosperity by the roll-call, is much to be deprecated. We have quite enough large colleges; the quiet but thorough work and education so much needed now-a-days can best be done where the number of students is at once small and select. And what is good for the taught is equally good for the teachers. Sophistry is the prevailing sin of the university; and the sophist is the product of a system which requires a lecturer to discourse on all that variety of topics, each of them sufficient to employ a lifetime, which a college with few instructors and many aspiring examinees is bound to provide for. No doubt college tutors must live, especially if they have wives and children and *bric-a-brac*; but, instead of telling them to increase their incomes by multiplying the men they have to cram, it would be better to devote a certain portion of the college revenues to enabling them to do their work thoroughly and well. Of course the proper maintenance of the non-resident fellows then becomes a difficulty, and the non-resident fellows, we are told, are the apostles of light and Liberalism in the midst of an unbelieving and Turcophil world. It is very unfortunate, certainly; but perhaps Liberalism will yet find means to support its apostles without appropriating the funds which were left by wise and good men of old for the support of "religion, learning, and education."

A. H. SAYCE.

SELECTED BOOKS.

General Literature.

COMEDY of Mucedorus. Revised, &c., by K. Warnke and L. Proscholdt. Halle: Niemeyer. 3 M.
CREIZENACH, W. Versuch e. Geschichte d. Volksschauspiels von Dr. Faust. Halle: Niemeyer. 4 M. 60 Pf.
DU CAMP, M. Les Convulsions de Paris. T. 1. Paris: Hachette. 7 fr. 50 c.
HILLEBRAND, K. Zeiten, Völker u. Menschen. 4. Bd. Berlin: Oppenheim. 6 M.
HUEFFER, F. The Troubadours. Chatto & Windus. 12s. 6d.
LECOQ, J. et G. Histoire des fabriques de faïence et de porcelaine de la haute Picardie. Paris: Simon. 35 fr.
LE OPERE di Giorgio Vasari, con nuove annotazioni e commenti di Gaetano Milanesi. T. 1. Milan: Brigola. 8 L.
ROSSETTI, W. M. Lives of Famous Poets. Moxon. 10s. 6d.

History.

BEESLY, E. S. Catiline, Clodius and Tiberius. Chapman & Hall. 6s.
CALENDAR of State Papers Relating to Ireland. Vol. III. 1586-1588. Ed. H. C. Hamilton. Rolls Series. 15s.
FONTES rerum Bohemicarum. Tom. III. Fasc. 1-3. Prag: Grégo & Dattel. 9 M. 60 Pf.
MATTHAEI Parisiensis Monachii Sancti Albani Chronica Majora. Vol. IV. 1240-1247. Ed. H. R. Luard. Rolls Series. 10s.
MICHAUD, E. Discussion sur les sept conciles oecuméniques. Bern: Jent und Reinhart. 6 M.
PORSCHE, Th. Die Arier. Ein Beitrag zur histor. Anthropologie. Jena: Costenoble. 5 M.

Physical Science.

GUILLAUD, A. Recherches sur l'anatomie comparée et le développement des tissus de la tige des monocotylédones. Paris: Masson.
MAUNOUR, C. et H. Duveyrier. L'Année géographique. 2^e série, tome 1^{er}. Paris: Hachette. 3 fr. 30 c.
PHYSIOLOGY, &c.

BIRCH-HIRSCHFELD, A. Ueb. die den provenzalischen Troubadours d. 12. u. 13. Jahrh. bekannten epischen Stoffe. Halle: Niemeyer. 2 M. 40 Pf.
GISI, M. Der Troubadour Guillelmus Anerius v. Toulouse. 4 provenzal. Gedichte. Berlin: Mayer & Müller. 1 M. 50 Pf.
GRAF, A. I complements de la chanson d' Huon de Bordeaux. I. Halle: Niemeyer. 4 M.
RABINOWICZ, I. M. Législation civile du Thalmud. Nouveau commentaire et traduction critique du traité Baba-Kama. Paris: Thorin. 20 fr.
SIEVERS, E. Zur Accent- u. Lautlehre der germanischen Sprachen. Halle: Niemeyer. 3 M.

CORRESPONDENCE.

WAS THE AUTHOR OF THE EPISTLE OF JAMES ACQUAINTED WITH THE APOCALYPSE?

London: March 16, 1878.

It is perhaps a little surprising that somewhat greater attention has not been given to the close correspondence between James i. 12, and Apoc. ii. 10.* Not only is there precise identity in the expression *τὸν στέφανον τῆς ζωῆς*, an expression found nowhere else, either in the Old or New Testament, but the more detailed representation of the Apocalypse as to the trial and approved fidelity of the Church at Smyrna has its counterpart in the generalised *ὑπόποιει πειραγμόν* and *δόκιμος γενόμενος* of James. The question thus becomes an interesting one whether the Epistle of James presents any additional evidence that its author was acquainted with the Apocalypse; for this is, I think, the more credible hypothesis, if the passages cited were not of independent origin. As such additional evidence, I would ask the attention of New Testament students to the section of the Epistle iv., 13-v., 6, where, as it seems to me, it is pretty clear that the author has before him the prophecy of the sudden and unexpected destruction of Babylon (Apoc. xviii.), though James modifies, re-moulds, and generalises, so that the imagery and language may better suit the persons and circumstances he has in view. The traders of James, proposing traffic (*ἐμπορευόμεθα*), heedless of the fate awaiting them on the morrow, answer very well to the Apocalyptic *ἐμπόροι* (xviii., 11, 15) who stand amazed and dismayed when, in a single hour, the source of their gains is cut off. And the expression *τήνδε τὴν πάτων*, which has somewhat puzzled the commentators, finds a more ready explanation, if the author has before his mental vision the Apocalyptic city, "Babylon the great." So, too, with the Apocalyptic prophecy before us,

* Zeller brought this correspondence under notice in the *Zeitschrift für wissenschaftliche Theologie* for 1863, in an article which, however, I have been unable to consult.

we can understand why the rich men of James v., 1, are to "weep and howl" for the "miseries coming on;" and how they have been "gathering treasure in the last days," and living luxuriously and fattening themselves "in the day of slaughter." And, notwithstanding the modification of the Apocalyptic imagery, we may recognise in the wealth, the gold, and silver, and garments of the Epistle, the gold, and silver, and fine linen, and silk, and scarlet of the Apocalypse. The *φάγεται τὰ σάρκας ἵματος πέρι* (James v., 3) is borrowed, apparently, from Apoc. xvii., 16. And it is worthy of note that the last verse in the section of James iv., 13-v., 6, which tells of the condemnation and murder of the unresisting just man, corresponds to the last verse of the prophecy against Babylon, which tells how "in her was found the blood of prophets and of saints, and of all that have been slain on the earth."

Other, though less cogent, evidence is found in the remarkable expression of James i., 17, "the Father of lights," which was suggested possibly by the theophany of Apoc. i., 12-16, where He whose hair is white as wool and as snow, and whose countenance is as the sun in its strength, has in his hand seven stars, and is surrounded by seven golden candlesticks. And in the next verse, James i., 18, there is probably an echo of Apoc. xiv., 4, 5. The word *κτίσμα*, employed by James, is, in the New Testament, a specially Apocalyptic word (v., 13; viii., 9), though found once elsewhere (1 Tim. iv., 4). Possibly also in *δρπὶ τῶν θυρῶν ἑστηκεν* of James v., 9, there is some reflection of Apoc. iii., 20.

On the whole, that James was acquainted with the Apocalypse is a position which seems to have in its favour stronger evidence than that adduced to show that he alludes in chap. ii. to the Epistles to the Romans and Galatians, and, as De Wette and others have thought, to the Epistle to the Hebrews (cf. James ii., 25; Heb. xi., 31). And it should be remembered that the author of the Apocalypse resembles James in occupying essentially a Judæo-Christian standing-point.

If the Neronic date of the Apocalypse is accepted, the Epistle of James must have been written a considerable time after Jerusalem had been made waste and desolate by the Roman armies, possibly about the end of the first century, a view which agrees very well with the address of the Epistle *ταῖς δώδεκα φυλαῖς ταῖς ἐν τῷ διασπορᾷ*. James is possibly a pseudonym, assumed, however, not for the purpose of forgery and deception, though rendering the Epistle somewhat more acceptable, on account of the dignified associations connected with that name in the early Jewish Church.

THOMAS TYLER.

THE OLD IRISH MISSAL AT OXFORD.

Villa Nova, Blackrock, Dublin.

The following particulars relative to the old Irish Missal in Corpus Christi College, Oxford, may prove interesting in addition to those already communicated to the ACADEMY (Nos. 293, 297) in the valuable articles of Mr. Warren and Mr. Bradshaw.

Through the liberality of the authorities of Corpus Christi College, and by the kind co-operation of the Rev. J. W. Nutt, of the Bodleian Library, I was enabled to make a careful examination of this Missal, in connexion with my labours on the *Facsimiles of National Manuscripts of Ireland*. The second part of this work will contain six pages of the Corpus Christi Missal, reproduced in colours by the photzincographic process.

Of the history of the Corpus Christi Missal nothing appears to be known. It was not included in the *Librorum Manuscriptorum Collegii Corporis Christi in Oxonia Catalogus*, published at Oxford in 1697. The first printed reference to it, so far as I am aware, would seem to be that of the Rev. H. O. Coxe, who at page 121 of his

Catalogus Codicium MSS. Collegii Corporis Christi, Oxon. (1852), describes it:—

“ Codex membranaceus in 4^o minori, ff. 211, saec. forsan xi. exuentis, in Hibernia, ut ex charactere conjectare liceat, exaratus. 1. Ordinarium missae, fol. 1. 2. Missa de S. Trinitate, fol. 7b. Missa de S. Maria; orationes pro defunctis, benedictiones, etc., fol. 12. Officium missae, orationes, lectiones, etc., ab Adventu per anni circulum, fol. 43.”

The manuscript was next referred to by Prof. J. O. Westwood, chiefly in connexion with its artistic features, in his large and valuable work on the miniatures and ornaments of Anglo-Saxon and Irish MSS.

The volume is of small dimensions, being about six inches in length, by five in width, but of great thickness in proportion to its height, owing to the solid character of the vellum upon which it is written. All of the first portion of it has unfortunately disappeared, and it now opens with that part of the Mass called the Canon, but age and attrition have rendered this initial page nearly illegible. The Missal consists at present of 211 leaves, written in contracted Latin, in large and heavy angular Irish characters, somewhat resembling those in the text of the fragment of an old Hiberno-Latin Hymnarium which has long been in the possession of the Franciscans of the Irish Province. Almost every page of the Missal contains coloured initial letters, and throughout the volume we find fantastic representations of grotesque-looking animals, extremely attenuated, and generally coloured with purple patches on a red ground, with elongated yellow tongues, tails, and top-knots. In addition to these the MS. contains many coloured initial letters, of very large proportions, extending from the top to the bottom of the page. The larger letters are mostly composed of interlacements in combination with lacertine animals, and are executed in a style similar to that of some of the ornamentation on the carved stone at Clonmacnoise.

The present contents of the volume are as follows:—

Commencement of Canon of Mass. Ff. 1-7 a.
Missa de S. Trinitate. 7 b.

Collects and Secreta for the following Masses:—

De Sancta Maria. 12 a.
De Sancta Maria ab Aduenta Domini. 13 b.
De Sancta Maria a Natiuitate usque ad Purificationem. 14 a.
De Resurrectione. 14 b.
De Petro et Paulo. 15 a.
De Sanctis presentis ecclesie. 15 b.
Pro Episcopo. 16 a.
Pro Rege. 16 b.
Pro Pace. 16 b.
In xl. pro Pace in loco. 17 b.
Pro iter agentibus. 17 b.
Pro familiaribus. 18 b.
Pro serenitate aeris. 19 a.
Pro petitione lachrimarum. 20 b.
Pro custodia monasterii et habitatorum eius. 21 a.
Missa Communis. 21 b.
Pro facientibus elimoysinas. 22 b.
Pro fidelibus defunctis in die obitus. 23 a.
Missa in die sepulture. 24 a.
A prima die obitus usque ad octauum diem. 24 b.
Pro abbat. 30 a.
Pro diaconibus (sic). 30 b.
Pro fratribus nostris congregationis. 31 a.
Pro parentibus defunctis. 31 b.
Pro benefactoribus. 32 a.
Pro carnalibus defunctis. 32 b.
Pro feminis. 33 a.
Pro his qui in cimithero requiescent. 33 b.
Pro femin defuncta. 34 a.
Pro eo qui sine penitentie remedio . . . 35 a.
Pro fidelibus. 35 b.
Apparently nuptial ceremonial. Partly illegible. 36 b.
Benedictio cibi et potus nuptiarum. 42 a.
Benedictio talami. 42 a.
Benedictio corporum. 42 b.
Dominica prima de Adventu Domini. 43 a.
Uigilia natalis. 44 b.

Missa in galli cantu. 46 a.
De luce ad lucem. 49 b.
De Anastassia. 49 b.
Puer natus est nobis. 51 a.
Prayer in later writing. 53 a.
Natale Sancti Stefani protomartyris. 53 b.
In natale Sancti Iohannis euangeliste. 56 a.
Missa Sanctorum Innocentium. 57 b.
Dominica in Septuaginta. 62 b.
Absolutiones in caput ieiunii. 65 a.
Benedictio cineris in caput ieiunii. 65 a.
Ad missam. 66 a.
Dominica prima. 68 b.
Ordo in dominica palmarum. 70 b.
Deinde benedicit episcopus uel sacerdos flores. 72 b.
Missa in dominica palmarum. 75 b.
Passio Domini Nostri Ihesu Christi secundum Matheum. 76 b.
Feria quarta. 87 a.
Feria quinta in Cena Domini. 91 a.
Feria sexta in Paracleso. 94 a.
Benedictio ignis noui de scilice excusi in sabbato. 100 b.
Benedictio cerei in Sabbato Sancto. 102 a.
Litany for Easter-eve. 111 a.
Mass for Easter Sunday. 114 b.
Dominica in Albis. 116 a.
Dominica Pentecostes. 123 a.
Kal. Feb. Sancte Brigide virginis. 130 a.
Incipit ordo in Purifications Sancte Marie. 130 b.
.iii. n. Feb. Purificatio Sancte Marie. 132.
.xii. Kal. Ap. in natale Sancti Patricii episcopi. 135 a b.
.viii. Kal. Ap. Annunciatio Sancte Marie. 135 b.
.ix. Kal. Iunii. Uigilia Iohannis Baptiste. 140 a.
In die Sancti Iohannis. 142 b.
Kal. Iulii. Uigilia Sanctorum Apostolorum Petri et Pauli. 144 b.
Natale Sanctorum Petri et Pauli. 146 a.
.xi. Kal. Aug. Natale Marie Magdalene. 148 b.
.xix. Kal. Sep. Uigilia Assumptionis Sancte Marie. 154 a.
.iii. Kal. Sep. Decollatio Sancti Iohannis Bapstiste. 156 a.
.iii. Id. Sep. Sancte Marie. 159 a.
Genealogia Domini Nostri Ihesu Christi secundum Matheum. 159 b.
.xviii. Kal. Oct. Exaltatio Sancte Crucis. 161 a.
.ii. Kal. Nov. Uigilia Omnim Sanctorum. 164 a.
Uigilia unius Apostoli. 170 a.
Plurimorum Apostolorum. 173 a.
Uigilia unius Martyris. 174 b.
In natale unius Martyris. 176 a.
In tempore Paschali. 176 b.
In uigilia unius Apostoli. 177 a.
In natale plurimorum Martyrum. 177 b.
Unius Confessoris non Pontificis. 180 a.
Unius Confessoris et Pontificis. 181 b.
Plurimorum Confessorum. 183 b.
Unius virginis et martyris. 185 a.
Unius virginis non martyris. 187 a.
Plurimorum virginum. 187 b.
Formulary for Baptism. 190 a.

The final lines of the last page (211 b) are as follows:—

“ Cum anima sit in exitu sui dissolutione corporis uisa fuerit laborare tunc omnes fratres cum summa uelocitate occurant canendo moderata uoce: Credo in unum deum. Cum uero illuc peruenient cantent .iii. psalmos penitentiales sine gloria sed subiungant hoc capitulum—”

The prayers for the festival of St. Patrick are as follows:—

“ *Oratio*: Deus qui sanctum patricium sectorum apostolum tua prouidentia elegisti ut hibernenses gentes in tenebris et in errore gentilitatis errantes ad uerum lumen dei scientie reduceret et per lauacrum regenerationis filios excelsi dei efficeret tribue nobis quesumus eius piis intercessionibus ut ad ea quae recta sunt quantocius festinemus. per. *Secreta*: Hostias tibi quas in honore sancti patricii offerimus deuotas accipias ut nos a timore iudicii liberemur. per. *Post communionem*: Omnipotenter dominum uniuersitatis authorem suppliciter exoramus ut qui spirituale sacrificium in honore sancti patricii offerimus fiat nobis remedium sempiternum. per.”

The preceding collect nearly corresponds with one for St. Patrick's festival in an ancient Armagh

Breviary. The allusion in the post-communion prayer to the judgment-day is probably based on a passage in the Gaelic hymn ascribed to Fiacc, the language of which, according to Zeuss, is very ancient. In this composition the angel, Victor, is represented as consoling Saint Patrick in his last moments with an assurance that, on the day of doom, the men of Erin would stand around him before the judgment-seat of God.

The following are the Collect, Secret and Post-Communion for the Mass of St. Brigit, Patroness and chief Abbess of Ireland:—

“ *Oratio*: Celorum atque terrarum conditor et gubernator omnipotens deus peccanti populo succurre tua pietate et per antiquum in honore sancte brigide presentem diei . . . gerimus sollemnitatem per ipsius suffragia perhenni misericordia tua potiamur. per. *Secretum*: Ecclesie tua quesumus domine preces et hostias beate brigide commendet oratio ut qui per illius . . . tis maiestatem tuam indefessa atque exorabile humiliter imploramus cuius precibus adiuti misericordiam tuam sentiamus. per. *Post communionem*: Adiuvent nos quesumus domine hec mysteria sancta que sumpsimus et beate virginis brigite intercessio ueneranda. per.”

In the Litany are included the names of the Irish Saints, Patrick, Brigit, Columba, Brendan, Finnian, Ciaran, and Furseus. It is noticeable that this Litany makes no mention of several Saints of Ireland who are invoked in the ancient Irish Missal formerly preserved at Stowe, such as Comgal, Canice, Finbar, Ruadhan, Kevin, Mo-chonna, Ita, and others.

In the narrative of the Passion according to St. Matthew, for Palm Sunday, the respective parts to be chanted by the different singers are indicated by small red letters placed over the initial words.

The most peculiar portions of the Missal are perhaps the following invocations in the Litany for Easter-eve, praying that God may preserve the King of the Irish and his army, and grant them life, health, and victory:

“ Ut regem hibernensium et exercitum eius conseruare digneris:

“ Ut eis uitam et sanitatem atque uictoriam dones.”

No similar prayer, so far as hitherto known, has been found in any other Irish ritual. The king here alluded to may have been either Muircherthach Mac Lochlainn, Torloch O'Conor, or his son Roderick, all of whom flourished towards the middle of the twelfth century. The words “ Regem hibernensium ” would seem to indicate that this service-book was not intended for a special locality, or for any of the provincial or minor kings. The latter, in the opening lines of their Latin diplomas, inserted after their names those of the districts over which they ruled. The monarch of all Ireland, on the other hand, styled himself in the initial clauses of his charters “ Rex Hiberniae,” or “ Rex totius Hiberniae.” In an inscription on an elegant metal cross, still extant, made for Torloch O'Conor, monarch of Ireland, he is designated in Gaelic, “ Righ Erend,” or King of Erin.

It is somewhat remarkable that this Missal, which is all in Latin, should have been written in the Irish characters; more especially as we now have evidence that the style termed, in French, “diplomatique minuscule” was in use among the native Irish in the middle of the twelfth century. I have recently been fortunate enough to bring this fact to light through the discovery of some important Hiberno-Latin documents of that class, hitherto unknown to palaeographers or historic investigators.

The Missal is bound in strong wooden covers, and with it is preserved an ancient leather satchel ornamented with impressed lines and circles. It appears to have been the usage of old in Ireland to keep books in satchels, which were called in Irish *polaire* or *tiagha lebar*, and of these some curious specimens in leather are still extant.

The custom of ecclesiastics in Ireland carrying service-books in satchels, or *perulae*, is mentioned incidentally by Cambrensis. In his account of the

interview, which he styles *stupenda confabulatio*, said to have occurred about 1182 A.D., between an Ulster priest and a man-wolf with his dying female companion, in a wood on the borders of Meath, he writes as follows:—

“ . . . [Lupa] supplicavit ut viatici largitione beneficium consummaret. Quo sacerdos cum se carere firmiter asseruisset, lupus qui parumper abscesserat iterum accessit, ostendens ei perulam, librum manualem et aliquot hostias consecratas continentem; quae more patriae presbyter itinerans a collo suspensa deferebat. . . . Tandem sacerdos . . . terrore tamen magis quam ratione compulsus, communicavit.”

Had the *Corpus Christi* manuscript been held in special veneration—from its having been connected, for instance, with any pre-eminent Saint—its custodians would have probably had it enshrined in an ornamented metal casket, similar to that of the old Irish Missal formerly at Stowe, or that of the ancient Psalter styled the “Cathach,” described in the Introduction to my work on the *Facsimiles of the National Manuscripts of Ireland*, and in the Fourth Report of the Royal Commission on Historical Manuscripts, 1874.

In addition to the Stowe Missal, in England, there are two old Irish Missals extant in Scotland. The first of these is known as the “Drummond Missal,” from its having been preserved at Drummond Castle, in Perthshire. An edition of it was nearly completed by the late Rev. G. A. Forbes, of Burnt Island, and it will, I trust, before long be issued by the Rev. Walter Bell. The other, now preserved at Edinburgh, was formerly attributed erroneously to St. Columbanus. It is now more appropriately designated the “Rosslyn Missal,” from having been for some time in the possession of the Sinclairs of Rosslyn, in Scotland.

The “Drummond Missal” contains a Mass for “the King” different from that in the *Corpus Christi* MS., the Mass “Pro Rege” in which corresponds substantially with that in the present Roman Missal. The prayers for the festivals of St. Patrick and St. Brigit, and the Litanies, are not to be found in the “Drummond Missal.” A Collect for St. Patrick, similar to that in the *Corpus Christi* Missal, is contained in the Rosslyn MS. The “Drummond” Missal contains a calendar, the absence of which from the *Corpus Christi* and Rosslyn Missals is so much to be regretted. In examining the liturgical details of these MSS., some valuable illustrations may be derived from tractates, in the old Irish language, on the Mass and its ceremonies, which were transcribed in the fourteenth century into a MS. at present in Dublin, styled *Leabhar mór Duna Doighré*, otherwise known as *Leabhar Breac*, which is now accessible in its entirety in a recently-published lithographic facsimile.

JOHN T. GILBEET.

FRENCH LAW.

Boisbipère : March 15, 1878.

I did not reply to Mr. Saintsbury's letter at once because I waited for an opportunity to consult an experienced French lawyer. When he understood the case he only laughed, and said, “Mais votre critique anglais n'est pas bien fort; il vous a cherché là une mauvaise chicane.” The error is merely technical. If the jury formally returned a verdict of extenuating circumstances, then some punishment would be applied; but in such a case it would probably be a minimum. The jury, however, in consideration of extenuating circumstances—such as the facts that the woman was a mere instrument in her husband's hands and shrank from denouncing him, and that by her care she saved the life of the victim—would probably return a verdict of “non coupable,” which is simply an acquittal. I intended to convey that the woman was acquitted in consequence of the above considerations, and not because she was innocent in the sense of having had nothing to do with the matter. I

quite admit that there was a technical error in the expression I used, but that is all.

Not satisfied with one opinion, I consulted another lawyer, who also laughed and used a phrase which I beg pardon for reproducing exactly. He said, “Votre critique anglais cherche des poux dans la paille.” The woman in such a case, he said, would most probably escape punishment from a consideration of the circumstances, which was what I intended to express. Supposing, he said, that “extenuating circumstances” were the verdict formally returned, the punishment would be very slight for a woman acting as Migeon's wife had acted in the story.

Both lawyers declared that it would never have occurred to a French critic to *chercher chicane* about so trifling a matter, and one of them affirmed that he had never seen a French play, in which legal matters were introduced at all, which did not contain far wider deviations from the strict letter of the law. The acquittal of Migeon's wife, in consideration of the circumstances, was, they say, exactly what would have taken place had the case been a real one.

Mr. Saintsbury himself admits that the testamentary arrangements in my book are possible. I will not allude to the other contents of his letter farther than to say that the declining intellect of the Archbishop seems to me preferable to the sharpness of Gil Blas.

THE AUTHOR OF *Marmorne*.

London : March 19, 1878.

I should have no comment to make on the above letter if I did not think it as well that the dust of French lawyers, straw, unsavoury insects, &c., which Mr. Segrave raises to cover his retreat should not be allowed to obscure the real point at issue. I may therefore be permitted to remind your readers that my *sole* allusion to legal matters was a casual statement that the author of *Marmorne* “did not seem very much at home in French law.” Mr. Segrave confesses to a technical error in French law. Now a man does not usually make a technical error in a subject in which he is very much at home. My remark, therefore, is fully justified.

GEORGE SAINTSBURY.

ΑΜΠΕΛΟΙ.

St. John's College, Oxford : March 16, 1878.

A unique Greek MS., temporarily in my possession, written A.D. 1214, and containing an account of a monastery founded by Neophytus in Cyprus a few years before, gives a list of the books in the Library at that date. Among them are—

(α) ἔτερον δωδεκάλογον τὸ πρόχειρον τοῦ ἔγκλειστον, ἐν ὦ τεσταρακοντατεῖς, καὶ πεντηκοντατεῖς, καὶ φυλολογίας ἀναφορά.

(β) ἀλλο πάλιν τὸ καλούμενον τελειτάνον (f. 29 b.).

Neophytus thus describes the commencement of his own education when he became a monk at the age of eighteen:—

τὰς ἐν ταῖς σούπαις καλούμενας ἀμπέλους καλλιέργειν ἐπεγράπην· καὶ πέντε χρόνους ἐν αὐταῖς διακονίσας καὶ τὰ πρώτα τῶν γραμμάτων στοιχεία γνωρίσας, κ.τ.λ. (f. 12 b.).

Can any of your readers throw light on these passages? Is *ἀμπέλοι* a local name for “pot-hooks” or for letters elaborately flourished like the tendrils of a vine? F. E. WARREN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 25.—3 P.M. Royal Institution : “Protoplasmic Theory of Life,” by Prof. A. H. Garrod.
5 P.M. London Institution : “The Old Age of a Planet,” by E. A. Proctor.
7 P.M. Actuaries : “Principles to be observed in the Valuation of Life-Assurance Companies,” by A. H. Bailey.
8 P.M. Society of Arts (Cantor Lecture) : “Application of Photography to the Production of Printing Surfaces and Pictures in Pigment,” by T. Bolas.
8.30 P.M. Geographical : “On Lake Nyassa and my Journey from its Northern End, *via* Ugozo, to Zanzibar,” by H. B. Cotterill.

TUESDAY, March 26.—8 P.M. Anthropological Institute : “On the Original Range of the Papuan Race,” by F. A. Allen ; “On some Ancient Rock Paintings in New Zealand,” by Dr. J. von Haast.

8 P.M. Civil Engineers.

WEDNESDAY, March 27.—8 P.M. Literature : “On the Literary Career of a Shakspeare-Forger,” by Dr. C. M. Ingleby.
8 P.M. Society of Arts : “State Aid to Music at Home and Abroad,” by Alan S. Cole.

THURSDAY, March 28.—8 P.M. Royal Institution : “Chemistry of the Organic World,” by Prof. Dewar.
7 P.M. London Institution.

8 P.M. Society of Arts : “Electric Lighting,” by Dr. Paget Higgs.
8.30 P.M. Royal Antiquaries.

FRIDAY, March 29.—8 P.M. Society of Arts : “Depreciation of the Value of Silver,” by Col. J. T. Smith.

9 P.M. Royal Institution : “On the Chemical Actions of Light and their Electrical Relations,” by Prof. Dewar.

SATURDAY, March 30.—3 P.M. Royal Institution : “Natural History of the Ancients,” by the Rev. W. Houghton.

3 P.M. Physical : “Byrne's Pneumatic Battery,” by W. H. Preece.

8 P.M. Chemical : Anniversary.

SCIENCE.

A Treatise on Photography. By W. de Wiveleslie Abney, F.R.S. (London : Longmans & Co., 1878.)

It is strange that an art so recent as photography should not have an unclouded history, yet if the question were put “Who invented photography?” few would be able to answer satisfactorily. Some would mention Daguerre, and others refer to Fox Talbot, who died but the other day at Lacock Abbey; while the names of Sir John Herschel, Scott-Archer, or of those earlier investigators Scheele, Wedgwood, Davy, &c., might possibly be quoted. But if photography means the formation of an image in the *camera obscura*, and the recording of such image upon a sensitive plate, so that the picture may afterwards be taken out of the camera and put before a spectator, then it is none of the illustrious names above mentioned that can claim to be that of the first photographer, an honour which undoubtedly belongs to Joseph Nicéphore Niépce.

Few are aware of the fact that this French philosopher succeeded in securing a picture printed by light in the camera so early as 1816, and it is only within the past few years that the information has been before the world. M. Victor Fouque, a gentleman well known both in literary and scientific circles, has done good work in establishing this fact by letters and documents of unmistakeable genuineness, and he is supported moreover by testimony on this side of the Channel, whither Nicéphore Niépce came in 1827. A view of Kew Church taken in that year (Nicéphore and his brother had lodgings in the neighbourhood) is in all probability the first photograph from nature taken in this country, a historical picture, we believe, still among the art treasures of our British Museum.

Nicéphore Niépce employed two mediums in the production of his camera pictures—salts of silver and bitumen of Judea. His pictures secured by the first-named were doubtless of a volatile nature, and did not remain visible, probably, for more than a few days or weeks. This fact, however, in no way detracts from the merit of their production, for the silver pictures of the present day are, as we know, far from permanent. Nicéphore's brother happened to be in England at the time the former, in his homely laboratory at Châlons-sur-Saône, finally succeeded in holding fast shadows depicted on

the wall of his camera, and the letter in which the taking of this the first camera picture is described to his brother is still extant. It is dated May 28, 1816, and Nicéphore enclosed in it the picture of a pigeon-house standing at the back of his laboratory. Naturally enough the shadows were reversed, and this is how the philosopher explains the photograph to his brother:—

"The pigeon-house is reversed on the picture, the barn, or rather the roof of the barn, being to the left instead of the right. The white mass, which you perceive to the right of the pigeon-house, and which appears somewhat confused, is the reflection upon the paper of the pear tree, which is some distance further off; and the black spot near the summit is an opening between the branches of the trees. The shadow on the right indicates the roof of the bakehouse, which appears somewhat lower than it ought to be, because the camera was placed about five feet above the floor. Finally, those white lines marked above the roof of the barn are the reflection on the film of the branches of some trees in the orchard."

This, then, in Nicéphore Niépce's own words, is the description of the first camera picture. Afterwards, as we have said, in 1824, he adopted bitumen of Judea as his sensitive medium, and by its means produced pictures which are more permanent than many produced to-day. In 1829, as we know, Niépce entered into partnership with Daguerre to perfect photography, and Daguerreotype was published to the world in 1839, two years after Nicéphore's death and contemporaneously with the photogenic process of Mr. Fox Talbot.

Since that time the art has made gigantic strides, and at the present day its applications are as various as they are numerous. To the astronomer and the physicist photography is alike valuable, and many of our recent solar discoveries are due entirely to the camera. In multiplying literary and art productions photography is no less useful, while as a truthful recorder of phenomena its aid is invaluable. Portrait and landscape photography have arrived at such a pitch of perfection that the higher class of such productions are admitted to be works of art, while the possibility of printing them in permanent pigments has added much to the importance of all such work.

Under these circumstances the advent of a thoroughly practical handbook like that of Captain Abney will be very welcome. During the past few years there has been much progress made in what may be termed the science of photography, and especially with regard to astronomical and spectroscopic photography, and Captain Abney is the one of all others in whom confidence may be placed to teach what is new in these matters. Collotype printing, Carbon printing, Phototype and Photo-engraving, names by which the new printing processes are called, are all comparatively novel phases in photography; and in respect to all these the author has his say, while, at the same time, he does not forget the beginner, who is strange to dipping-baths, developers, and fixing agents, and who wants to know first of all what is understood by such things as pyroxiline and collodion. Captain Abney's

Photography is one of the most useful of Messrs. Longmans' series of handbooks.

H. BADEN PRITCHARD.

Der Brief des Julius Africanus an Aristides.
Kritisch untersucht und hergestellt von
Friedrich Spitta. (Halle: Waisenhaus,
1877.)

JULIUS AFRICANUS was a contemporary of Origen, and was one of the few of his contemporaries whom Origen did not entirely throw into the shade in learning. He was not only distinguished for learning, but had also considerable critical powers, and rejected the allegorical interpretations that were so much in fashion. His principal work was one upon chronology, of which only a few fragments have come down to us. Besides these, we have a letter to Origen on the history of Susanna (which Africanus called in question) entire, and also considerable fragments of a letter to Aristides on the discrepancies in the genealogies of St. Matthew and St. Luke.

These fragments have been very carefully edited by Herr Spitta in the monograph before us. The largest section is preserved by Eusebius in Book I. of his *Ecclesiastical History*. The rest are recovered from Catenas, in which they appear as extracts from another work of Eusebius, the *Quaestiones Evangelicae ad Stephanum et Mariscam*.

Hence Herr Spitta has had a double task—partly to piece together these various fragments, and partly to revise and edit the text of Eusebius.

There can be no question as to the thoroughness of these labours; the only question would be whether, in the first part at least, they were not perhaps too thorough—whether there was not perhaps an expenditure of ingenuity and acumen somewhat in excess of the data, and beyond the point at which it is possible to reach a quite profitable result. In dealing with reconstructions of this kind one is tempted to say, "It may be so, but the evidence does not quite warrant us in saying that it is so, or in building any further conclusion upon the assumption that it is." However, we should be sorry to pronounce a very definite opinion of any kind on this portion of Herr Spitta's work. It is somewhat intricate and difficult to follow, and requires the stimulus of a special interest in the reader which not very many will be found to possess.

It is otherwise with the second half of the book, which deals with the text of Eusebius. The general tenor of Africanus' remarks on the genealogies being known, it is not of so very much importance what belongs to them and what does not, and at what precise point an hiatus is to be assumed and what may be supposed to have been its extent. But the *History* of Eusebius is a work of quite unique value; it is one that every theologian reads, and the reconstruction of its text is a problem of great interest. It is clearly an advantage to have even a small portion of it discussed so thoroughly as it is by Herr Spitta.

Herr Spitta has been enabled to contribute a new element of great weight to the discussion in the shape of a Syriac version of Euseb. *Hist. Eccles.* i., 7., furnished to him by Prof. Wright, of Cambridge,

through the good offices of Professors de Lagarde and Zahn. This is taken from two Syriac MSS., one dated A.D. 462, at St. Petersburg, and the other of the sixth century, at London. The dates of these MSS. alone would be enough to show their great importance. Herr Spitta assigns to them a place second only to the other translation, that of Rufinus, which belongs to the very century in which Eusebius wrote.

The distinctive feature in Herr Spitta's work is the use he has made of these translations. In this we feel sure that he is upon the right track. Where it can be distinctly seen what reading the translator had before him, this must surely have a stronger attestation—dating as it does from less, or very little more, than a century after the book translated—than can be afforded by any of the Greek MSS., the earliest of which do not go back beyond the tenth century. No doubt it is often impossible to ascertain clearly what reading the translator had before him. Rufinus especially allowed himself great liberties. But the tendency among editors has been, we believe, to make too much rather than too little of these drawbacks. Even Heinichen hesitated to treat the Latin version as an independent authority, and only used it to confirm the evidence of the Greek MSS. Herr Spitta in the present treatise (about which the only thing that we regret is that it covers so little ground) has taken a more decided step in what we fully believe to be the right direction.

The readings that he seems to us to have corrected with the most conspicuous success are πολυτρόπως for πολυπλόκως in section 20 of his own text; and the omission of the two clauses in section 21. It also seems a happy suggestion that βιβλος των ημερων is a translation of the Hebrew title for the Books of Chronicles. The more elaborate discussions of the difficult readings in sections 20, 24, 25, 27, 28, 29, all contain matter that deserves to be thoroughly well weighed, though perhaps in some cases no very certain conclusion can be arrived at.

We observe that Herr Spitta does not seem to treat the story about Herod's destruction of the Jewish genealogies as a serious blot upon the critical character of Africanus. Indeed, he unites to this the statement which Africanus professes to give as a tradition derived directly from the *Desposyni*, or relatives of our Lord. The rest of Africanus' statement as to the mode of reconciling the two genealogies by the assumption of levirate marriages he makes out to be a theory of that writer himself. There are some difficulties in the way of this, as it involves the excision of a κατ in section 26 of the text, and compels us to take εξηγησις, in section 30, as equivalent to ιστορία; on the other hand, it seems to give a better explanation for κατ' ἀνάλυσιν, in section 25, and also to give a better connexion to the argument as a whole. On the value of Africanus' solution from a harmonistic point of view Herr Spitta does not pronounce any positive opinion, but seems to regard it favourably.

W. SANDAY.

SCIENCE NOTES.

ANTHROPOLOGY.

British Anthropology.—Since the publication of our last budget of Notes on Anthropology, the Anthropological Institute has issued a number of its Journal, which is marked by unusual merit. Without selecting any of the papers for special remark, we may fairly call attention to the Report of the Anthropometric Committee appointed by the British Association for the purpose of obtaining systematic measurements of the inhabitants of the British Isles. This Report has been drawn up by Major-General Lane Fox, and is accompanied by ten chromolithographs illustrating typical colours of human hair. The well-known volume of *Notes and Queries on Anthropology*, compiled a few years ago by another committee of the British Association, contained upwards of fifty colour-types for hair, skin, and eyes, copied from Dr. Broca's standard tables. It has been found, however, that observers usually experience some difficulty in making use of such small patches of colour as are given in that work, the discrepancies in the results of different observers being so marked as to render the returns almost valueless. In the present report, therefore, the number of patterns has been much reduced, while their size has been greatly increased. A small book containing ten coloured patterns, carefully matched with typical specimens of hair, has been issued, and it is to be hoped that the use of these patterns will lead to satisfactory results. We learn that the committee is perplexed by the difficulty of ascertaining, by means of photographs, the various types of physiognomy characteristic of different localities in Britain.

Anthropology at the Paris Exhibition.—It is now almost a year since the anthropologists of Paris had the satisfaction of learning that a ministerial decree dated March 29, 1877, had authorized the formation of an exhibition illustrating anthropological science, in connexion with the great general gathering which is so soon to be held. The organisation of the exhibition was entrusted to the Anthropological Society of Paris, who accordingly appointed a committee to carry out the work. This committee has met regularly every Wednesday, under the presidency of M. Quatrefages, and it is pleasing to learn that the applications which it has made through its secretary, M. G. De Mortillet, have been most generously responded to. An outline of the classification adopted by the committee has also appeared in these columns, and an interesting account of the details may be read in a recent number of M. Cartailhac's well-known *Mémoires*. In spite of political difficulties, and in the face of commercial depression, the exhibition promises to be highly successful, and it will probably represent the most important international movement which has ever been set on foot in favour of anthropology.

The Industrial Arts of the Papuans.—Almost the whole of the last number of the *Archivio per l'Antropologia* is from the pen of the active editor, Dr. Mantegazza. Attention was called in these columns, a few months ago, to the first part of his essay on the Papuans; and the number of the *Archivio* now before us contains the completion of this interesting paper. The present part is devoted to a discussion of the psychology of these people, as deduced from a study of their industrial arts, which may be assumed to reflect their state of culture. That Dr. Mantegazza's Museum at Florence is unusually rich in illustrations of Papuan ethnology is evident from the catalogue appended to this paper, a catalogue which comprises no fewer than 578 specimens. As many of these are duplicates, he is in a position to exchange with owners of other ethnological collections. It is impossible to enumerate the objects described and figured by Mantegazza, including, as they do, a great variety of weapons for war and for the chase, instruments for naviga-

tion and for fishing, dress and personal ornaments, objects of worship, stone implements, &c. The general character of Papuan industry is very much higher than that of the Australian or Tasmanian. One of the most interesting objects described, but not figured, in this paper is a group of figures in wood, closely resembling a specimen from New Zealand, and tempting a suggestion as to possible ethnic relations. Those who are exploring the ethnology of New Guinea will find a rare vein to work upon in Prof. Mantegazza's memoirs.

The Antiquity of Man in America.—American anthropologists have naturally taken a good deal of interest in Dr. Abbott's announcement of his discovery of stone implements in the State of New Jersey, under conditions which seem to point to their glacial age. The discoveries have been fully described in the last *Annual Report* of the Trustees of the Peabody Museum; and the subject has also been discussed by Mr. T. Belt, in an interesting paper contributed to the current number of the *Quarterly Journal of Science*. During a recent visit to New Jersey, Mr. Belt had an opportunity of examining the implement-bearing deposits under the guidance of Dr. Abbott. It is believed that the sands and gravels in which the specimens occur were formed on the retreat of the land-ice of the glacial period, and before the last submergence of the surface. Most of the implements are ruder in type than our palaeolithic flint weapons; and one abundant form has received the name of the "turtle-back" type. A solitary specimen has been obtained with markings very suggestive of glacial scratches; but doubt has been expressed as to whether this stone has really been fashioned by the hand of man. No conclusion, therefore, should be based upon this specimen, although Mr. Belt himself believes it to be worked. He renews an appeal for the thorough examination of the relation which the flint implement yielding deposits in this country bear to the glacial beds, especially at Hoxne, in Suffolk, where he believes it would be easy to settle the question as to the age of the implements, whether glacial or post-glacial.

Geographical Distribution of Lake Dwellings in Europe.—From the *Correspondenz-Blatt* of the German Anthropological Society, we are able to learn what passed at the last general meeting, which was held at Constance, under the presidency of Prof. Virchow. Assembled on the shore of a lake rich in the remains of pile-buildings, it was only natural that much of the opening address should be devoted to the consideration of these structures. Glancing at the relation of the pile-builders to the older cave-dwellers, Prof. Virchow enlarged on the enormous lapse of time which appeared to separate the one from the other, though many of the lake-dwellings are referred, like the caves, to the "Stone age." The Swiss pile-buildings may be brought into geographical relation with similar structures which have been discovered in Bavaria and Württemberg, and, again, in some of the lakes of Austria. All these are linked together by Virchow, and form his great southern group. But throughout Middle Germany these structures have not been found; nor, indeed, are there many lakes in which they could well have been built. In North Germany, however, we are able to trace another group, correlative with the southern, and stretching as far east as Livonia. Prof. Virchow described a lake-dwelling which he had lately visited in this extreme eastern limit. Further to the north, the pile-buildings again disappear; none being known throughout Denmark, Sweden, and Finland, though it is well known that their remains have been found in Ireland and even in Wales. With admirable caution Prof. Virchow argues against the inference that all pile-buildings are related in time, or that their inhabitants were connected by community of race; and he thus exposes the shallow dictum:—"Pfahlbau ist Pfahlbau; Pfahlbau ist Pfahlbauzeit."

The Lake-Dwellings of Switzerland and other parts of Europe.—By Dr. Ferdinand Keller. Translated and Arranged by John Edward Lee, F.S.A., &c. Second Edition, greatly enlarged. In Two Volumes. (Longmans).—At a time when the Swiss lake-dwellings were but little known in this country, Mr. Lee, the well-known antiquary of Caerleon (now of Torquay), rendered admirable service to English archaeologists by putting before them an adapted translation of Dr. Keller's Reports to the Antiquarian Association of Zürich. More than ten years have passed since his volume appeared, and during this time our knowledge of the old lake-dwellers has been steadily growing. Remains of their curious habitations have indeed been found on the shores of all the shallow lakes of Switzerland, and similar relics have been brought to light in the lakes of other countries. Hence, when Mr. Lee was called upon for a new edition, he found it necessary to considerably enlarge his work. In fact, the text has now grown to nearly twice its original size, while the number of plates has been more than doubled. Dr. Keller has issued his Seventh Report to the Zürich antiquaries, and this, of course, had to be translated. Notices of pile-buildings have also been published by many other observers, in a great variety of publications and in various languages; and wherever these seemed to be of sufficient interest they have been collected and epitomised by the editor. In its present form, therefore, the work presents an almost complete record of what is known about lake-dwellings. Mr. Lee, by his industry and skill in this compilation, has earned the thanks of all archaeologists whose ken is sufficiently wide to stretch back into the prehistoric past.

BOTANY.

In the *Annales des Sciences Naturelles*, Tome iv., Nos. 5 and 6 (Botanique), will be found Prof. Van Tieghem's third *Mémoire on the Mucorini*. This time he deals with *Pilobolus*, *Absidia*, *Rhizopus*, *Helicosyphum*, *Thamnidium*, *Mortierella*, *Syncephalis*, &c., each of which receives a description in detail of its structure and life-history, illustrated by well-executed plates. The laws governing the formation of zygospores and asexual spores, and their modes of germinating, and the morphological differentiation of the mycelium, are treated of comparatively in the introductory part. The *Mémoire* is preceded by two classifications of fungi, in the first of which the primary division is based on vegetative, and in the second, on reproductive characters. In the first classification the primary division is into *Chitomycetes*, in which the thallus is tunicated and immobile (a mycelium), and *Gymnomycetes*, in which it is naked and mobile (a plasmodium). The *Chitomycetes* are then subdivided into two groups of orders, according to their possession of sexual, or only non-sexual means of reproduction. The first, or sexual group, includes the *Monoblepharidaceae*, *Saprolegniaceae*, *Peronosporaceae*, *Entomophthoraceae* and *Mucorini*; and the second, or non-sexual group, the *Uredineae*, *Ustilagineae*, *Basidiomycetes*, and *Ascomycetes* (!). The *Gymnomycetes* are similarly divided. The first or sexual group includes the *Angystistae*, *Zygochytiriae*, and certain *Chytridinae* (such as *Polypagus*); and the second or non-sexual is represented by the *Myxomycetes*. As to the primary division it can only be called awkward since it is very difficult to draw any line of division where the vegetative characters of fungi are involved; but such as it is it might be borne with for the sake of convenience, were the farther divisions on sexual grounds reasonable. It is true that no quite satisfactory account has yet been given of any sexual process occurring in the *Uredineae* or *Basidiomycetes*, and it is but right to exclude them from the sexual group. But there are very few botanists now outside the Paris school who will attempt to deny the existence of sexuality in the *Ascomycetes*. It will be said that there are subdivisions of the *Ascomycetes* in

which this has not yet been conclusively proved, but that would not affect the question of their inclusion from Van Tieghem's point of view, for we find afterwards that he includes "certain *Chytridinae* (*Polyphagus*)" in which sexuality has been proved to exist, and leaves out the others. We must assume then that M. Van Tieghem denies the existence of sexuality in any Ascomycete, and therefore also the accuracy of the researches of De Bary, Janczewsky, Stahl, and many others, including the most eminent mycologists, whose experiments and observations have been repeated and verified so often that there are now few who do not accept the results as most securely established facts. But the accuracy of these M. Van Tieghem denies, without stating here any grounds whatever for his denial, and we must suppose that he has nothing new to tell us in this relation. As to the exclusion of the *Myxomycetes* from the sexual group of the *Gymnomycetes* there is little to be said for or against it. There is no doubt that the phenomena of their life-history are such as to support views in favour of their sexuality, but, on the other hand, M. Van Tieghem would perhaps have been scarcely justified in placing them in the sexual group in the present state of our knowledge. A second classification is then given in which sexuality or non-sexuality is made the primary basis of classification. The first division, including all those orders in which sexuality is known (according to Van Tieghem's lights), is called *Oomycetes*, and the second or non-sexual division *Sporomycetes*. The vegetative characters govern the subdivision, and we ultimately come to the same special grouping of orders as in the first classification. Apart from M. Van Tieghem's notions as to the inclusion or exclusion of orders, the second system of classification must be called very reasonable, since there is no doubt that a classification of fungi in which the mode of reproduction is preferred to vegetative characters is, from the nature of the subjects, far more practicable.

In the *Naturforscher* (No. 5, 1878) Dr. Frisch gives an account of some experiments he has made on the action of low temperatures on Bacteria. He subjected putrefactive fluid Bacteria in decaying organic matter to 87°-5 (C.) and allowed the temperature to rise during two hours and a half to 0° with the result that the Bacteria grew rapidly when transferred to a nutritive fluid.

MR. WORLINGTON SMITH figures and describes in the *Gardeners' Chronicle* (March 9) specimens of *Agaricus furfuraceus* which assumed the habit of *Morchella*. There is no doubt that these plants, which were first thought to be morels, are true specimens of *Agaricus furfuraceus*, for Mr. Smith mentions that many intermediate forms were found together. There have recently been found many specimens of Agarics with the habit of other species, and they have generally been accounted for by the supposition of "protective resemblance," but unfortunately for this theory, most of the cases have been of poisonous species taking the habit of edible ones. In this case, as Mr. Smith points out, there would be little advantage to *Agaricus furfuraceus* in assuming the habit of the much sought after *Morchella*; there would certainly be as little to an unskilful collector.

MR. B. D. JACKSON has privately issued a facsimile reprint of Turner's *Libellus de re Herbaria Novus*, originally published in 1538. The reprint is very accurately and clearly executed, and a life of Turner, with his will, &c., and a list of his works, is given along with it. Mr. Jackson (30, Stockwell Road, S.W.) has still several copies to dispose of at the price of 10s. We understand that it is his intention to form a Turner Printing Club, with the object of re-issuing, in facsimile, with notes, early and very rare publications in Natural History. A small subscription (half-a-guinea) is proposed, but the project cannot be carried out unless wide support is secured.

In the *Botanische Zeitung* (Nos. 5 and 6, February) will be found a paper by Count Solms-Laubach, "Ueber monocotyle Embryonen mit scheitelbürtigem Vegetationspunkt," and in *Linnaea* (Band viii., Heft 1, 1878) there is a monograph of the *Pandanaceae* by the same author.

THE Prussian Government has bought the Herbarium of the late Alexander Braun for 21,000 marks, and the Italian Government has acquired the Cryptogamic Herbarium of De Notaris for the Botanic Garden of Rome.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, March 6.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair.—Mr. F. Moore, at the request of Sir W. H. Gregory, late Governor of Ceylon, exhibited a large series of drawings, executed by native artists, of the transformations of the Lepidoptera of that island. These drawings were made under the direction of Dr. Thwaites, and represented for the first time the life-history of many species.—Mr. McLachlan exhibited some entomological parts of the great Russian work, Fedtschenko's *Travels in Turkestan*.—Mr. H. Goss exhibited a small collection of fossil insects obtained by Mr. Gardner from the Bournemouth leaf-beds (Middle Eocene). The collection comprised numerous elytra of Coleoptera, wings of Neuroptera, &c.—Mr. J. Mansel Weale read some "Notes on South-African Insects." These referred to variation in *Pieris Severina* and *Pieris Mesentina*; on the secretion of formic acid in *Termites trinervius*; and the probable localisation of the same in a cephalic process, and also to the Larvae of some Hesperiidae in relation to the subject of protective resemblance.—Mr. Edw. Saunders read a paper entitled "Remarks on the Hairs of some of our British Hymenoptera." From a microscopical examination the author found that the presence of branched or plumose hairs is characteristic of the Anthophila, while the hairs of the Fossores, of Heterogyna, and the Diptera are all simple or in some cases twisted.—Mr. A. G. Butler communicated a paper on "The Natural Affinities of the Lepidopterous Family Aegeridae." From an examination of structural characters Mr. Butler considered that these insects presented no resemblance to the Sphingidae, with which they had hitherto been allied, but were more related to the Pyrales and the Gelechiidae. The President, in favour of this view, remarked that the whole of the Aegeridae had been made to depart from their congeners in appearance through the action of mimicry.—The Secretary read a paper by Mr. A. H. Swinton on "The Biology of Insects as determined by the Emotions." The paper dealt chiefly with cases of simple muscular contractions and secretions.—Mr. Peter Cameron communicated a paper "On Some New Genera and Species of Tenthredinidae."

ROYAL SOCIETY.—(Thursday, March 7.)

F. A. ABEL, Esq., C.B., in the Chair. The following papers were read:—"On the Photometry of the Magneto-Electric Light," by Captain Abney; "Experimental Researches on the Temperature of the Head," by Dr. J. S. Lombard; "Addition to Memoir on the Transformation of Elliptic Functions," by Prof. Cayley.

LINNEAN SOCIETY.—(Thursday, March 7.)

DR. GWYN JEFFREYS, F.R.S., V.-P., in the Chair. Mr. Thomas Christy exhibited a series of fruits, among which were Chinese quinces, chayottes, and a remarkable citron, known in China as the "Claw of Buddha."—Prof. Ray Lankester also brought forward and made remarks on a collection of fossil walrus tusks (*Trichodon Huxleyi*?) from the Suffolk Crag, sent him for examination by Mr. J. E. Taylor, of the Ipswich Museum.—Examples of a variety of *Helix virgata* were likewise shown by Mr. Rich.—"On Nudibranchiate Mollusca from the Eastern Seas," by Dr. C. Collingwood, was the first paper read. He remarks that residents searching carefully within limited areas have more chance of obtaining new and interesting forms than have zoologists of equipped expeditions who only pay hurried visits to tropical coasts. Season

and other influences have much to do with abundance and paucity of species in given localities. He gives curious instances of specimens of nudibranchs isolated in a dish of sea water spontaneously and with uncommon neatness amputating the region of their own mouth. With other information the author proceeds to describe sixteen new forms, illustrating the same with coloured drawings from nature.—Mr. Thomas Meehan's paper "On the Laws Governing the Production of Seed in *Wistaria sinensis*" was communicated by the Rev. G. Henslow, in the absence of the author. The latter alludes to the fact that the *Wistaria* when supported grows amazingly, but is seedless: on the contrary, the self-supporting so-called "Tree *Wistarias*" produce seeds abundantly. These cases illustrate the difference between vegetative and reproductive force; they are not antagonistic but supplement each other. While *Wistaria* flowers freely without seed; it has been supposed this arises from the bees not cross-fertilising. Mr. Meehan submits data, however, in which he thinks that the question lies rather in the harmonious relation between the two above nutritive powers than with insect pollination.—The Rev. M. J. Berkeley, in an "Enumeration of the Fungi collected during the Arctic Expedition of 1875-6," mentions that twenty-six species were obtained, all determined save two. Seven are new species, and seventeen already known widely distributed forms. *Agaricus Fildeni* and *Urnula Hartii* are unusually interesting.—A paper "On the development of *Filaria sanguinis hominis* and on the Mosquito considered as a Nurse," by Dr. P. Manson, was read by Dr. Cobbold. Discussing general questions, he then proceeds to show that the female Mosquito after gorging with human blood repairs to stagnant water and semitorpidly digests the blood. Eggs are deposited which float on the water and become the familiar "jumpers" of pools. The Filaria thus enter the human system along with the drinking water. Dr. Manson got a Chinaman whose blood was previously ascertained to abound with Filariae to sleep in a "mosquito house." In the morning the gorged insects were captured and duly examined under the microscope. A drop of blood from the Mosquito was thus found to contain 120 Filariae, though a drop from a prick in the man's finger yielded only some thirty. The embryo once taken into the human body by fluid medium pierces the tissues of the alimentary canal. Development and fecundation proceed apace, and finally the Filariae met with in the human blood are discharged in successive and countless swarms—the genetic cycle being thus completed.—Dr. Cobbold on his own behalf further contributed a paper "On the life history of *Filaria Bancrofti*, as explained by the discoveries of Wucherer, Lewis, Bancroft, Manson, Sonsino and others."

CHEMICAL SOCIETY.—(Thursday, March 7.)

DR. GILBERT, V.-P., in the Chair. The following papers were read:—"On some new Derivatives of Anisoil," by W. H. Perkin. The author has obtained orthovinylanisoi, boiling at 195°-200° C.; sp. gr. at 15°, 1.0095; orthoallylanisoi, boiling at 222°-223° C.; sp. gr. at 15°, .9972; and orthobutenylanisoi, boiling at 232°-234° C.; sp. gr. at 15°, .9817. The author compares the physical properties of the ortho- and para-compounds; the former boil about 10° lower, have a slightly higher specific gravity, and crystallise with much greater difficulty.—"Note on the Action of Ammonia on Anthrapurpurin," by W. H. Perkin. The author has investigated the colouring matters produced by the action of heat on an ammonical solution of anthrapurpurin in sealed tubes at 100° and 180° C. At the former temperature an unstable substance was obtained, dying alumina mordants purple, and weak iron mordants indigo-blue. At 180° a new substance, anthrapurpuramide, was formed which does not dye mordants.—"On certain Polyiodides," by G. S. Johnson. The author attempted, without success, to prepare a compound, having the composition AgI_6 , or a similar substance having thallium in place of silver; various compounds of silver and potassium, thallium and potassium, and especially a very complicated substance containing lead, acetic acid, and potassium and iodine, were formed and analysed. The latter substance crystallises in square prisms; of the six faces two have a dark purple, and four a greenish-golden reflection.—"On an Improved Form of Wash-bottle," by T. Bayley. The object of this contrivance is to prevent the reflux of steam or other gases, such as ammonia, into the mouth of the operator, without losing the advantages

of the ordinary wash-bottle.—"On the Preparation of Glycollic Acid," by R. T. Plimpton. The author endeavoured to prepare this substance by the method recommended by Prof. Church, but only obtained quantities too small for analysis, when using two ounces of oxalic acid.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, March 8.)

LORD LINDSAY, M.P., President, in the Chair. Mr. Neison gave some explanations of his paper "On Hansen's Terms of Long Period in the Lunar Theory." Recent investigation has shown that the theory of the terms of long period in the motion of the moon is at present in a most unsatisfactory condition, so that the entire subject requires further and more extended investigation. When Hansen announced that he had discovered the existence of two terms of long period due to the perturbations by Venus, it was thought that the last difficulty in the lunar theory had been overcome. Hansen's tables were found to represent the motion of the moon for the period 1750 to 1850, and this was regarded as the most satisfactory evidence of the correctness of the theory on which they are founded. Unfortunately, in a very important point Hansen's tables do not really rest on his theoretical investigations. Empirical values were assigned by Hansen to the coefficients of the two important terms of long period; and though one of his terms has been corroborated by Delaunay, it is generally admitted that his value of the coefficient of the other term is far greater than its true value. Delaunay's conclusion that the coefficient is really very small has been completely confirmed by the entirely independent researches of Newcomb. Yet it is understood that Hansen would never admit that Delaunay's researches had established the inaccuracy of his own earlier investigation, and now Mr. Neison has come to the unexpected conclusion that Hansen may be correct after all. For, though he had found Delaunay's investigation, so far as it went, free from error, he had reason to doubt that it went far enough, as it did not take into account the indirect effect of the action of Venus. Delaunay had shown that the action of Venus would cause the moon to move in a somewhat larger orbit for the space of about fifty years, and then in a smaller orbit for a similar period. It would be evident that, when the moon was moving in the larger orbit, the earth would have less effect upon it, and consequently the perturbing influence of the sun upon the motion of the moon would be greater. Delaunay, in considering this influence, had omitted to take into account the variations of the moon's orbit caused by the action of Venus, and had assumed that the effects would destroy each other. Mr. Neison's paper suggests the probability that Hansen had this incompleteness of Delaunay's researches in his mind when he would not admit the inaccuracy of his own investigation, and that he may be right.—Mr. Proctor explained a graphical method for the determination of the axial position of Mars with respect to the earth.—Mr. Ranyard read a paper by Mr. Plummer, "On the Supposed Influence of a Mass of Brickwork upon the Errors of a Transit Instrument in its Neighbourhood," which gave occasion for a series of statements referring to the shifting of transit instruments experienced in many observatories.—A paper by Mr. Stone was partly read, in which he communicated the result of his re-discussion of the observations published in the Parliamentary Report upon the observations of the transit of Venus. He had deduced a solar parallax of 8° 89, equivalent to a distance of 91,940,000 miles. Captain Tupman, who, under the Astronomer Royal's direction, has superintended the Greenwich reductions, mentioned that, on the very day of the receipt of Mr. Stone's letter, he had deduced a similar result by picking and choosing among the observations as Mr. Stone had done. A discussion followed respecting the phases of the phenomena of contact between the limbs of Venus and of the Sun described by the observers, and respecting the sources of error in interpreting their descriptions.—A paper by Mr. Sedley Taylor, "Galileo's Trial before the Inquisition in the light of Recent Researches," and several other papers, were announced.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, March 11.)

F. GALTON, Esq., F.R.S., in the Chair. The fourth of the series of lectures on scientific geography instituted

by the Council was delivered by Captain F. J. Evans, R.N., C.B., the subject being Magnetism. The lecture was illustrated by a variety of diagrams, charts, and models, in which the various phenomena of magnetism were graphically exhibited. The lecturer commenced by observing that Dr. Gilbert was one of the first to investigate the subject, and that he wrote a Latin treatise on magnetism in the year 1600. Halley subsequently appealed strongly to all masters of ships to co-operate in registering observations on the dip and variation of the needle. Sir James Ross discovered the north magnetic pole in Boothia Felix, but only succeeded in getting within 200 miles of the south magnetic pole, the way being barred by huge barriers of ice. The lecturer then referred to Sir E. Sabine's admirable labours in the same field of science, and having completed a sketch of the history of the development of the science he proceeded to treat briefly of the properties and phenomena of magnetism. Reference was made to the researches of Sabine and Schwabe, and their tendency to prove a connexion between the disturbances in magnetic and solar phenomena, and the general laws, as far as the same are understood, were expounded at great length. The lecture was brought to a close by a few remarks by Mr. Galton on the importance of the study and the desirability of further investigations in its branches.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 12.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Prof. A. Graham Bell read a paper on "The Natural Language of the Deaf and Dumb." The author stated that in most cases dumbness is merely a consequence of deafness, and does not arise from any deficiency in the vocal organs, but merely from the inability to acquire articulate language from want of means of imitating it. This can be supplied by teaching. The dogma "without speech, no reason" was well founded; deaf-mute children think in pictures. Thence they form a language of signs which, as contractions of it become understood, develops into a conventional language; but its extent is very limited. No deaf-mute has been found who had formed the idea of a Supreme Being. About the commencement of the present century, the Abbé de l'Epée opened an institution for the education of deaf-mutes. The tendency of the education therein given was to render the language more and more conventional by means of contractions. Of this Mr. Bell gave many interesting examples. The result of systematic education has been to enable the deaf-mutes to form a community among themselves, using a real language representing abstract ideas as well as mere objects. Not only so, but the language has idioms of its own: for example, the objective case comes first, e.g. "the boots made the bootmaker." This is a difficulty, and perhaps a mistake in the education: it affords, however, a useful subject for anthropological inquiry into the analogy with the development of spoken language. In illustration, Mr. Bell gave the Lord's Prayer in the sign language. The North American Indians have a sign language, the same in character but less developed, than that of the deaf-mutes. The language of the deaf-mutes is beginning to split into dialects.

LONDON MATHEMATICAL SOCIETY.—(Thursday, March 14.)

LORD RAYLEIGH, F.R.S., President, in the Chair. The Secretary communicated a paper by Prof. J. Clark Maxwell, F.R.S., on "The Electrical Capacity of a Long Narrow Cylinder and of a Disk of Sensible Thickness."—Prof. Cayley, Mr. J. W. L. Glaisher, Mr. S. Roberts, and the Chairman made short *impromptu* communications.

FINE ART.

Inventaire général des Richesses d'Art de la France. Paris: Monumens religieux. Tome premier. (Paris: E. Plon et Cie, 1877.)

In 1874 a Commission was appointed to catalogue the Art-Treasures of France. Under this head were comprised not only national collections, but all that unknown, untold wealth stored in the museums of provincial towns, and in the churches and other

public buildings both of Paris and the Departments. The expenses of this immense undertaking were to be met by the ordinary vote applied in France to the service of the Fine Arts; and it was hoped that the innumerable learned societies which cover the whole country as with a network, the Inspectors of Fine Arts, the Inspectors for the Conservation of Public Monuments, the Curators of Public Collections, would supply precisely the machinery which was needed for its execution.

At first sight the project appears so vast that one might doubt whether it would ever be completely realised; but Belgium has already shown us that it is not beyond the pale of accomplishment. On a smaller scale, it is true, but with far less perfect means, she has done for the greater part of her towns, by the activity of her municipal corporations, that which it is proposed to do for all France. It is now some time since, under the auspices of the French Ministry of Public Instruction, several publications analogous to that at present under notice have been undertaken, such, for example, as the Catalogue of the National Library, and the Catalogue of the MSS. contained in provincial libraries. The present Commission, having taken these works into consideration (with a view to maintaining a certain similarity of style and character in their own work), determined on the form to be given to the great Inventory, and with the circular which they addressed to all those called on to co-operate they forwarded specimen chapters, affording in each division of their task models after which to work. They decided also that all contributions sent in after having been revised on the spot by local inspectors should be submitted to the Commission itself, reviewed by three of its members, and finally despatched to a sub-committee charged with the task of publication. The Commission also wisely ruled that everything should be included in their Inventory which could possibly lay claim to be considered a work of art, however poor, because many objects unworthy of consideration from an artistic point of view are yet valuable historically; and even works which have been destroyed, or which have disappeared, are mentioned in the notice which precedes the catalogue of the buildings in which they formerly found a place.

The present volume is wholly devoted to the churches of Paris, twenty-nine of which are exhaustively dealt with. Twenty-nine is, indeed, only a small portion of the entire number, and in running over the list it would seem as if those included had been selected somewhat at haphazard. For example, we find St. Francis Xavier, which was not completely finished so late as 1874, when it was opened for divine service; but La Sainte Chapelle of St. Louis, and St. Gervais—a church which dates back into the sixth century—are not given. It has probably been found impossible to keep to anything like a methodical arrangement. At the very outset, indeed, M. de Chennevières foresaw that if publication were not to be commenced until all the different parts of the work had been got into place no results could be expected for many years to

come, and he decided in consequence that it would be better to begin printing at once, as matter came in, relying upon the lists of subjects, and on the copious indexes furnished with each volume, to bind the whole work together, and form a key to the vast assemblage of works and names.

The object of the Inventory is twofold. In the first place the interests of the student are considered:—"L'Inventaire que nous projetons," says M. de Chennevières, "une fois fait et bien fait sera publié sous la surveillance et sous la responsabilité de la Commission, et mis ensuite à la portée de tous. Dès lors, qui-conque aura souci de s'instruire pourra aller ici ou là en connaissance de cause." The precautions taken, as cited above, ensure the fullness and accuracy of the information furnished. The Inventory will, however, serve another purpose—it will prevent, it is hoped, the disappearance if not the destruction of the objects catalogued. Intentional destruction is a matter of rare occurrence, and takes place on a great scale only under exceptional conditions. The active fanaticism of men frenzied by religious or political zeal has, indeed, inflicted heavy losses on France; but it may be questioned whether the wars of religion and 1789 combined have as much to answer for as ignorant indifference or cupidity. Do not let us forget, says M. Guiffrey in a recent work on the Royal Tombs at St. Denis—do not let us forget that if the Terror scattered to the winds the bones of the princes interred at St. Denis, it preserved at least as "utile à l'histoire de l'art" the stone effigies which had been, by the most enlightened men of the Monarchy, condemned to perish. When we talk of the acts of 1793, when we talk of the Commune, do not let us forget the cold-blooded destruction of the Chapel of the Valois by the orders of the Regent, and the singular "restorations" perpetrated, in the very spirit of a modern English ecclesiastical architect, by Louis XVIII. The transactions to which M. Guiffrey has devoted his latest researches show us the clergy themselves, who should have been the jealous guardians of the monuments committed to their care, beautifying their church by getting rid of the stalls and pavement of the choir (both of which are said to have dated from the thirteenth century), and eagerly seeking the authorisation of the Government for the removal of the royal tombs, which in their opinion disfigured the Church of St. Denis. The fall of Louis XVI. alone prevented the execution of the proposed improvements; and long before that event took place Nôtre Dame had suffered irretrievably from similar causes. Yet, hideous as were the "improvements" inflicted by the eighteenth century, it may be questioned whether it had not been wiser for us to let them alone, as not all the taste and learning of the accomplished architects to whom has fallen the rehandling of Nôtre Dame has succeeded in animating their work. No work can be made to look alive in which we miss the *raison d'être*. From this point of view we may, indeed, ask ourselves whether the "mutilations and adaptations" of the eighteenth century are not more intelligent

than the restorations of the nineteenth. They had for their end a living object: they were meant to bring the appearance of the building into harmony with the life of the day—that is to say, into accordance with the fashions and tastes prevailing among those who then worshipped in it. This attempt involved no violation of the conditions of life. Fertility is the essential function of true life, whether of mind or body, and the architects and decorators of the eighteenth century were at least producing after their kind. That which they did we may judge. They destroyed too often the expression of a life which was noble and beautiful, to replace it by the expression of a life which was neither: but their work was an expression of life; it was production; it involved the action of creative energy called into being to fulfil necessities of its day. Can we say as much of that which the next century will inherit from us? Are the restorations which have occupied so much of our energy prompted by the needs of our time, of our lives? Have they rendered our buildings more useful to us, or their character more in accordance with that of our own habitations and costume? Take Nôtre Dame or La Sainte Chapelle, take English cathedrals, or, in the Universities, take for example the senseless acts by which the quadrangle of Christ-church at Oxford has recently been disfigured. Everywhere we see zealous antiquarian mimicry; but mimicry, however learned, is not production.

There are, however, another class of dangers which involve losses as serious as those which spring from intentional destruction, or adaptation, or restoration. To these are superadded those which come of mere love of novelty, and to this cause are probably due many of the mysterious disappearances which now and then take place. The same impulse which renders the cottager eager to exchange his Oriental porcelain for new stone-ware, gay with coloured flowers, has too often prompted the guardians of the sanctuary to part with treasures which are in their eyes *laid*—that is, shabby—thus procuring to themselves the means for fresher and more showy decorations. About two years ago, I believe, several flagrant cases of sales of this character were brought under official notice, and a warning circular went forth from the Ministry of the Interior. Now any transactions of the kind will be rendered almost impossible by the mere existence of the General Inventory; and how much they are to be dreaded those alone can guess who have examined the riches stored in the *trésors* of provincial churches and cathedrals. Sens, for example, possesses not only jewels of great archaeological interest, fine ivories, and many enamels, but tapestries of great antiquity, and of the rarest beauty and condition. At Sens these precious things are appreciated, proudly shown, and carefully preserved; but in towns of less importance, in sacristies where no curious visitors form an active police, and in local museums the contents of which are imperfectly catalogued, there are hidden objects whose existence is barely known, and whose disappearance may take place without attracting attention until it is too late to track or to recover. This side of

the task to be fulfilled by the Commission of 1874—the task of searching out the obscurer corners of the country—is no less important, if less brilliant and less grateful, work than that of setting before us the obvious wealth of Paris as a splendid whole. Of this its members are aware, and the greater part of the next volume—which contains the Hôtel Soubise, and which it is hoped will soon be in our hands—is devoted to the contents of various provincial museums hitherto uncatalogued and consequently unknown.

In conclusion it may be well to mention that it has been stated by the reviewer of the volume now before us in a leading daily paper that the wood-carvings of the choir of Nôtre Dame have "disappeared." This is not the case. These wood-carvings, known under the name of "Vœu de Louis XIII.," were the part which was last completed of the works undertaken in Nôtre Dame in fulfilment of the vow made by the king to the Virgin on February 10, 1638, when it was formally announced that Anne of Austria was with child. The obligation of carrying out the project devolved on his successor, and it was finally realised in 1699 under the direction of Hardouin Mansard. The stalls of the choir, and the fittings to which they were attached, were wrought from the designs of Du Goulon, sculptor to Louis XIV., by Marteau and Nel. Their great beauty and admirable state of preservation secured them mercy at the hands of the architect who has recently "restored" the nave of Nôtre Dame, and the position only of the two pulpits—placed formerly at the far end of the stalls on either side of the high-altar—has been changed. They are now at the entrance.

E. F. S. PATTISON.

THE DUDLEY GALLERY.

(Second Notice.)

We must deal somewhat briefly with that section of the Dudley Gallery which we were unable to include in our original review. Among the artists not already discussed, Messrs. Cabianca, Arthur Severn, Jackson, and Penstone, Mrs. Stillman, and Miss Greenaway, claim to be spoken of with consideration.

The Venetian view by Signor Cabianca, *Under the Bridge of the Bareteri*, is perhaps the most brilliant performance in the gallery: vivid in light and shade, and in tint, done with the directness of a gifted and highly practised hand, and exceedingly like what every visitor to Venice recollects—the gliding of the barge under one of the low bridges in the narrower canals, with bright and flickering sunlight, and gurgle of water. Mr. Arthur Severn's largest picture is *Cromer after Sunset*—an effect of blue and red in sky and sea which produces a general impression on the eye not unlike that of shot silk. The successive ridges of surf roll in on the flat beach, losing their white in the all-pervading hues of reflection, and in texture (it may be admitted) rather too woolly: five fishing-boats are near the shore, below the pale crescent moon; and a dog wades forward to bay after his receding master. This is, on the whole, a striking and well-observed scene; yet hardly equal to another by the same artist, *Sunlight Effect over the Jura, Lake of Geneva*, in which the sense of transitoriness in the atmospheric lustre, without momentary shifting, is well given. Mr. Jackson is a manifest disciple of Mr. Burne Jones. *Under the Trees of Paradise* has, along with much mannerism and immaturity, a certain poetic abstraction which may deepen into intensity, and which will induce

us to look out for the artist in future exhibitions. The groups are saved souls of children and adults, companioned by angels: one boy and an angel are walking on the surface of a rivulet. Of joy, cheerfulness, or even happiness, there is not a gleam on any countenance: all look wofully forlorn—sunk into the depression of permanent repose. The forms are elongated and the draperies crinkled: throughout we see the votary of a style. Mr. Penstone takes us back to Nature in his painting of a stray lamb—*The Wanderer, near White-horse Hill, Berks*: the meek little creature, unknowing what to do next, stands uncomplainingly in the centre of a group of white boulders, which simulate a sort of natural pound: the shepherd has now found his lamb, and will soon restore it to the flock. The simple and seemly quality of design in this work, and its grave gentleness of feeling, merit high commendation, qualified nevertheless on account of the want of softness or harmony in the colour—a defect on which we have before had to remark in Mr. Penstone's productions. No such blemish affects Mrs. Stillman's picture—*Through the Gipsies' Hollow, Bonchurch, Isle of Wight*—which is full at once of shadow and of colour, deep and rich, with gleams of light here and there. The personages are four girls and a boy, gathering May-bloom and primroses: the details can hardly be appreciated, at the height at which the work is hung. Miss Greenaway makes a rather too deadset at children, not far removed from infancy, of one particular mould of face—noticeable in special for protrusive and immobile eyes, and for a perennial pout of the lips. She pets her babies, and her own notion of a baby-face, somewhat too obviously and insistently. There is, nevertheless, a good deal to praise in her *Procession of Children*, decoratively treated; still more in the small examples, *Darby and Joan*, and *Miss Patty*, which will captivate many maternal and other hearts. The first of these two is, indeed, so quaintly felicitous in its way as to be almost a masterpiece.

Rahab and the Spies is a well-meant and quasi-earnest attempt by Mr. Clifford in a serious mode of art; but it has neither intellectual core nor physical backbone, and to laud the artist would be merely to compliment him. The *Spring* of Mr. H. R. Page might to some extent be named along with Mr. Jackson's picture, already spoken of, as a specimen of pre-raphaelite style; it is, however, more bold and resolute, and shows considerable force of intention and of handiwork. *La Maison aux Chats Blancs* is a nice example by Mrs. Bridell-Fox: one white pussy is engaged at her bowl of milk, another is so much occupied in dozing on a window-sill as to ignore the saucer coaxingly held up towards her by a girl in blue. We may also refer to figure-pieces by Miss Bertha Johnson, and Messrs. McFadden, Arthur Burchett, and Letherbrow.

Among the remaining landscapes there are several works of superior quality: as Mr. Donaldson's *Old Tower on the North River, Great Yarmouth*; Mr. Sowerby's *Summer Thoughts*—rather flat as a whole, but with an uncommon amount of definition of foreground weeds and vegetation, &c.; Mr. Edwin Ellis's *Seashore Memories*; and Mr. Crane's *Bamburgh Castle from the Budle Hills*. We must, however, be content merely to specify these pictures, and to name along with their authors Messrs. T. J. Watson, Hartland, Coutts, H. M. Cook, W. P. Burton, G. L. Hall, Harry Hine, Charles Richardson, Hoffman, and J. A. Fitzgerald, and Mrs. Bodichon. Flower and foliage painting is capably represented by Blanche Hanbury, Mrs. Boyle, Mary Butler, and Caroline Newman; while an owl and two crayfish, by Rose Stanton and J. Aston, may stand for the fauna of the Dudley Gallery.

W. M. ROSSETTI.

ART SALES.

A SALE of Ancient Drawings (one of the largest that has occurred for some time) took place at Messrs. Sotheby's on Friday in last week. The collection had been formed by Mr. Barron Grahame, F.S.A., of Morpeth, Scotland, chiefly many years since, and contained at least a few interesting examples of eminent masters among a number of sheets which to the wary collector would not fall under the category of desirable possessions. For several of the least remarkable drawings high prices were given, while certain noteworthy examples passed unregarded among a crowd of insignificant companions. The high prices, or what in view of the general contents of the sale, may be considered the high prices, were, it is conjectured by some, due to the Grosvenor Gallery Exhibition having done a little to revive among buyers a taste for the designs and studies of old masters or those which purport to be such. A landscape drawing, chalk, tinted with colour, and assigned to Albert Cuyp, fetched 8*l.* 10*s.*; cattle and peasants, by Bergheim, 7*l.*; a mixed lot consisting of two or three examples assigned to Carlo Dolci and two small drawings ascribed to Albert Dürer, fetched 21*l.* 10*s.* (Noseda); little lots of landscape drawings by Rembrandt, of the authenticity of at least one or two of which there could be no doubt, fell for 12*l.* 10*s.* and 15*l.* 15*s.*; a coloured drawing of *Nymphs and Satyrs*, attributed to Rubens, fetched 10*l.* 10*s.*; a very finished example of a comparatively little-known artist, H. Steenwyck—an *Interior of the Jesuits' Church at Antwerp*, sold for 5*l.* 7*s.* 6*d.* The examples of some others of the Dutch or Flemish Masters, such as Van de Velde and Ostade, were without importance. Two lots of drawings assigned *en masse* to Watteau, fell for 10*l.* 10*s.* and 16*l.* 10*s.* respectively (Hogarth). Each contained some delightful little sketches and studies undoubtedly by the master of Eighteenth-Century design in France: one of a woman spinning, with studies of hands on the same sheet, in the best manner of Watteau; another of a boatman, another of an elderly man leaning towards the just indicated head of a woman, and one or two studies of the backs of figures.

THE works of art belonging to the late M. Poulet-Malassis, and consisting for the most part of a large collection of the etchings of Felix Bracquemond and of Alphonse Legros, were sold on Saturday last, by Messrs. Sotheby, Wilkinson, and Hodge. The collection of the work of M. Bracquemond proved only second in importance to that in the possession of M. Philippe Burty, which is likely to fall under the hammer during the spring; while that of the work of M. Legros was presumably the largest in existence, M. Malassis being known, in conjunction with M. Thibaudeau, as an industrious cataloguer of the etchings of that artist. Bracquemond's etchings are perhaps, as a whole, not as well known in England as they might reasonably be, though that there are some admirers of them among us is shown by the sum of nearly eight pounds having been paid on Saturday for an impression of his very admirable reproduction of the great Holbein in the Louvre—the portrait of Erasmus. It may be doubted whether any of his original work approaches in excellence this most faithful and scholarly rendering of the work of the great early portrait-painter. We append, further, the prices of only two or three favourite prints:—*Portrait of Méryon*, 2*l.* 6*s.* (Noseda); *Le Canard*, 5*l.* 5*s.*; *Le Corbeau*, 4*l.* 15*s.*; *Le Parc à Moutons*, 5*l.* 7*s.* 6*d.*; *Les Sarcelles*, a unique impression of the state, 4*l.* 4*s.*; and *Le Lièvre*, 4*l.* 12*s.* 6*d.* (White). Several drawings, in chalk, in bistre, and in pen and ink, by M. Alphonse Legros, were subsequently sold at prices varying from about three to eight or nine guineas. Among the many etchings of this artist we cite but a few, which realised the highest prices. *Portrait de l'Artiste*, 7*l.* 5*s.*; *Grand Portrait de Thomas Carlyle*, second state,

12*l.* (Thibaudeau); *Les Chantres Espagnols*, first state, 5*l.* (Thibaudeau); second state, 2*l.* 17*s.* (Hogarth); *La Mort du Vagabond*, second state (but better impressions have, we believe, been seen), 3*l.* 10*s.*; *Les Bûcherons*, second state, 4*l.* 6*s.* (Brown); *Les Saules Têtards*, very rare, 4*l.* 5*s.* (Thibaudeau); *Le Savant Endormi*, a unique impression of one of the most imaginative works of the artist, sold for only 2*l.*; and, as an illustration of the chances of sales it may be mentioned that for only a few shillings there was sold a most rare impression of the first plate of the poetical subject of *La Mort et le Bûcheron*: the second plate, which is the one generally known to the public, was only etched after an accident had destroyed the first. We observe that during the same week in which Messrs. Sotheby will sell the Cambridge Rembrandts, and Messrs. Christie the Rembrandts of the late Mr. Seymour, the latter firm will dispose of a collection of rare old line engravings as well as of the most noteworthy assemblage of Turner's paintings and drawings from the Novar collection. The week appointed for these sales—the first in April—promises to be the most important of the season.

NOTES ON ART AND ARCHAEOLOGY.

WE have already mentioned that it was intended to exhibit at the Brazenose Club, Manchester, a very large collection of the works of Mr. J. D. Watson. The exhibition having now been open for a considerable time, the club has prepared for private circulation a *catalogue raisonné* of the pictures on view. This is most carefully done, and Mr. Watson must be deemed a fortunate artist in having secured during his lifetime so excellent a record of his work. The Catalogue is adorned with very pretty though slight illustrations, which sufficiently witness to the generally-attractive nature of this artist's design.

MR. SCOTT is engaged upon an invention which is not of kind with which his friends are wont to associate his name. He has, we are informed, progressed far with a design representative of the Parisian Boulevard as it may be supposed to have appeared at the hour when the news of the execution of Marie Antoinette was noised abroad among its medley crowd of frequenters.

WE hear that George Cruikshank left behind him, at his house in the Hampstead Road, and in the charge of his wife, a very considerable collection of his works. Among these will be found, not only books and prints, but water-colour drawings, which he had long been reluctant to sell. It is even rumoured that among them are the original designs for the famous illustrations to *Oliver Twist*; and there is said, we hear, to be a series of designs for the Falstaff illustrations published many years later—and these at all events are full of colour. It is said that arrangements are in progress for the early sale of the collection—the books and prints at Sotheby's in April, and the drawings at Christie's during May. The Cruikshank collectors—the number of whom appears to be on the increase—will anticipate these events with considerable eagerness.

WE regret to hear of the very serious illness of Mr. Holman Hunt at Jerusalem.

THE Exhibition of Water-colours opened for this season at Messrs. Agnew's Galleries in Bond Street contains, as usual, some good things; not to speak of the oil-picture by Mr. Millais named *Yes*, which was a principal attraction in the last Royal Academy show, and which now reappears here. Another Millais—water-colour reduction of his early picture of *Ophelia* drowning, which ranks to this day as one of his most beautiful and touching productions—accompanies the oil-painting. A half-hundred of large and well-treated water-colours by Mr. Walter Severn, from a wide area of sketching ground—England, Scotland, Ireland, France, Italy, Spain, and Egypt—are

well worth examination; more especially, perhaps, the Irish subjects. We may also name contributions by Turner, Lewis (the *Edfou, a Sheik Encampment*, is a far finer example than the large and well-known *Easter-day at Rome*), Warwick Brooks, Barrett, J. Parker, Gilbert, Burne Jones (two comparatively early compositions, *The King's Wedding* and *Pyramus and Thisbe*, both on velvet), E. K. Johnson, William Hunt, Elijah Walton, and Cox.

THE German Athenaeum, 51, Mortimer Street, again held, from March 1 to 14, a display of paintings, including a good proportion of able and interesting works. Mr. Wolf was in great force; showing equal and consummate mastery over elephant, owl, wild boar, osprey, lion, falcon, stag, and hare. Mr. Herkomer contributed several examples: a *Portrait of a Lady* (of advanced age), and a landscape, *Under the Mid-day Sun*, being particularly noticeable. Other puissant exhibitors were Cecil Lawson, Alma-Tadema, Gregory, Lenbach (*Portrait of Döllinger*), and Burne Jones. The total of works exhibited was not much less than a hundred.

If any person—more especially any person who has not been in the lands of the Orient—wishes to experience a sensation of dreamy and luscious delight, and to pass a shred of his day in the presence of beauty, he should visit just now the show-rooms of Messrs. Robinson and Co., the carpet-dealers, 34, Wigmore Street. This firm held in the spring of 1877 a small exhibition of Eastern carpets and decorative work, "chiefly acquired during some years of search in Persia, the Caucasus, and other Oriental countries." They have now got together another collection of like kind, replete with gorgeous, precious, and exquisite articles, but above all memorable for the "Room from Damascus" which serves as the repository of a certain proportion of the objects. A little pamphlet by Mr. Edward Stebbing, *Half-Hour in an Eastern Apartment*, well worth preservation on its own account, constitutes a catalogue to the collection and a manual of information on the subject generally. The room from Damascus is thus mentioned:—

"An opportunity presented itself of acquiring the internal fittings of a room in Damascus, dating, as testified by the inscriptions on the walls, from the year of the Hejira 1174. Under the direction of Mr. Caspar Clarke (whose acquaintance with Persia and other Eastern countries has been of the highest value, and to whom the discovery of the chamber, and the idea of transplanting it to England, are owing), the panelling was successfully removed; and the entire apartment has been reproduced in one of the galleries, where it has been treated in a manner representative of Oriental ways and customs still to be found universal at the present day. The apartment comes from one of the houses of a long thoroughfare in Damascus, at present narrow and irregular, but occupying a site of great historical interest, once the 'street called Straight.' Beneath the window facing the entrance to the chamber there are two carved frames of woodwork, which, though merely replacing portions of the original panelling, have an interest of their own, both as being shutters from the tomb of Saladin, and as affording evidence of the influences of romantic tales upon Eastern imaginations. Anxious to visit the resting-place of Coeur de Lion's famous rival, Mr. Caspar Clarke experienced every obstacle from the incredulity of the Arabs; who could not be persuaded that curiosity, and not the secret knowledge of some hidden treasure, prompted his undertaking. At length, however, recalling to mind Sir Walter Scott's well-known description in the *Talisman*, he told to willing listeners how in the far-off days, when the leech's knowledge and the leech's skill were gifts of the Arab rather than as at present of the Frank, the mighty English monarch, lying stretched within his tent upon a couch of anguish, was saved from imminent death by the generosity and the skill of his rival, who in disguise, despite every danger, attended him in person. Now the right chord was touched: the incident was at once believed, and was soon the common property

of the town. The pilgrim's curiosity was clearly understood, and his zeal rewarded by the gift of the shutters from the generous Saladin's tomb."

We cannot pause over other readable and serviceable details set forth in the catalogue. The collection is treated of under the headings of Carpets, Embroideries, Tiles and Pottery, and Metal-work. Many splendid carpets and other such fabrics, which Messrs. Robinson are about to send to the Paris Exhibition, were also stored on the premises at the date (March 18) of our visit.

THE initial volume of M. Alphonse Legros' projected series of popular Biblical legends, *L'Histoire du Bonhomme Misère*, just published by R. Guéraut, Orris Villas, Hammersmith, is a sumptuous book. Elaborately printed, on fine Whatman paper, in brilliant inks and curious types, and with a sort of luxury in the matter of initials, head and tail-pieces, red lines, broad margins, and blank pages, it is bound in fine golden parchment, lettered in black and red, and is very comely and Dutch to look upon. The text of the legend is M. Champfleur's; the preface, a piece of exquisite French, is from "another hand"—an unknown. M. Legros has illustrated the myth with six etchings:—(1) *Saint Pierre et Saint Paul à la Porte de M. Richard*; (2) *L'Entrée chez Misère*; (3) *Le Souper chez Misère*; (4) *Le Voleur de Poires*; (5) *La Mort dans le Poirier*; and (6) *Depuis ce temps-là*. Of these, one, the fourth, would seem to be a failure; the others bear all the marks of M. Legros' peculiar talent at its best. Two at least, the third and sixth, as examples of creative art, rank higher than most of his work, which, with all its many fine qualities, is not seldom apt to be somewhat baldly and pedantically realistic. The issue is confined to sixty copies, which are numbered and signed by the artist. The second number will be devoted to the story of *The Wandering Jew*.

AN important addition has just been made to the collection of works by Luca della Robbia in the South Kensington Museum by the reproduction of his marble *Cantoria*, or Singing Gallery, in the Duomo at Florence. This gallery was taken down about two centuries ago, on the occasion of a wedding in the chapel where it stood, and since then its beautiful bas-reliefs, with the groups of musicians and singers in various attitudes that were so highly commended by Vasari, have been exhibited as separate works in the Museum at Florence. Casts have now been taken of all these, as well as of the architectural portion still remaining, and the whole has been reconstructed and set up with fine effect in the north Court of the Museum. The musical groups depicted in the ten panels are seen, even in the cast, to fully deserve all that Vasari has said about them. The grace and freedom of action of the figures as they join in the choral songs, dance, and play upon all kinds of instruments, are indeed admirable, and it is, no doubt, true that "even the very inflation of the throat of the singers can be distinctly perceived" when examined closely, though at the height at which the gallery is now placed, it is not possible to distinguish these minute details. A scaffolding in front also at the present time shades the panels somewhat from view; but this will be taken down in the course of a few days. The cornice, brackets, and other architectural portions of this work, are not so remarkable as the sculptures. They are somewhat similar to those of the other *Cantoria* by Baccio d'Agnolo, which has been for many years in the same court. It is hoped that before long another of these richly-ornamented galleries may be added—the one of which Vasari speaks as having been executed by Donatello, and placed opposite to that of Luca in the cathedral.

ANOTHER interesting work of art lately added to the Museum is a cast of an ancient brass font in the church of St. Bartholomew at Liège, said to have been executed by the Flemish

sculptor Lambert Patras in 1112. Around this font, which is described by Schaeckens in his *Art in Belgium*, are represented, in bold high relief, the baptisms of the different Apostles, with that of Christ in front, around whom the water comes up like a garment, while two angels stand by, offering a towel. The other baptisms take place in small tubs, into which the saint is immersed up to his waist, his head and shoulder appearing above with a very quaint effect. Below these reliefs are twelve half-figures of bulls, symbolising the twelve apostles, standing out in the boldest relief; not cast in the same mould, as they would be now, but all in different positions, and some of them butting furiously. This font has been presented by the Belgian Commission for the interchange of reproductions of works of art.

In the last two numbers of the *Chronique des Arts*, M. Henry Havard, who, as we have before mentioned, has been for some time occupying himself in searching over old Dutch archives and other records in the hopes of finding traces of various Dutch masters, contributes the result of his researches with relation to Quiring Brekelenkamp, a master concerning whom not even a single well-authenticated date has hitherto been known. M. Havard finds that Brekelenkamp was born, probably at Swammerdam, near Leyden, and that he was established in Leyden in 1648, in the March of which year he was received into the guild of St. Luke. A month after this he was married to a young girl of the name of Carle or Scharle, living in Leyden, and six children, whose baptisms were all registered in the parish church of the Bakkersteeg, were born to him between the years 1649 and 1655. In this last year his first wife died, but in 1656 he remarried with Elizabeth van Beaumont, widow of William Symoutz, three children resulting from this union, the last of whom was born in May, 1668. In this same year the death of Brekelenkamp is briefly noticed in the books of the guild of St. Luke. These facts, although they afford no precise dates for the many charming pictures by this artist that are scattered in various collections, yet make it evident that his artistic activity must have extended over about twenty years, that is from 1648 to 1668.

THE refusal of Germany to take part in the French Universal Exhibition has been relaxed in favour of painters and sculptors. By a recent decree of the Emperor these artists are permitted to contribute a certain number of works, and a commission of control has been appointed for the purpose of examining and approving of those sent in. This tardy participation of Germany has necessitated several alterations in the Fine-Art section of the Exhibition. The galleries destined for national manufactures have had to be given to the German contributors, and a pavilion constructed outside opposite the Indian Palace of the Prince of Wales, for the French Industrial Exhibition.

THE Municipal Council of Athens at one of its last meetings voted the erection of a commemorative column at the entrance of the Acropolis, inscribed with the names of all those who either by their writings, discoveries, or in any other way had manifested active interest in the cause of the Hellenes.

THE STAGE.

HERM NEVILLE MORITZ, the Hungarian tragedian, whose reputation in various continental cities as a Shaksperian actor had awakened rather high expectations, has unfortunately not created in England any great impression in his favour. Of his performance in *Othello* we have already spoken. On Saturday evening he made his first appearance at the Queen's Theatre in the character of Shylock, in the acting version of the play, which transposes and curtails some of the scenes and ends near the

close of the fourth act with the incident of the trial. Herr Moritz's Shylock presents no very glaring defects; it is certainly not deficient in force; but it wants variety, and is not lighted up at any point with those flashes of genius by which a great performer is able to excite the imagination and to stir the feelings of an audience. The "business" of the part, as it is technically called, that is the details, great and small, of interpretative action, which he introduces, are generally familiar on our English stage. Herein at least we find few of those fruits of independent searching of the text which might be looked for in an artist who is represented by zealous friends as having satisfied the requirements of German commentators and students of Shakspere. The malignity of Herr Moritz's Jews seems to want the steadfast inward strength which can indicate itself in due season without fierce gesticulation or explosions of passion. Like the affection of the Queen in the play scene in *Hamlet*, it "protests too much," and finally leaves the impression of one who may or may not be malicious, cruel, revengeful, and deeply conscious of his own sufferings, and of the wrongs of his race, but is, at all events, determined that nobody shall take him for anything of a more meek or amiable turn. Of the general characteristics of the performance of *The Merchant of Venice* at the Queen's Theatre, little need be said. The part of Portia demands more youth and grace than Mrs. Arthur Stirling—though an actress of pleasing appearance—possesses; but unfortunately, our actresses rarely attain so much excellent art as this lady displays before their first youth has passed. Mrs. Stirling speaks the famous description of mercy with a correctness of emphasis and a general sincerity of intonation that are extremely rare upon our stage.

In the way of elocution of a lighter and more graceful kind, we have, however, an example deserving of notice in the case of Miss Louise Moodie's delivery of a short epilogue or rhymed "tag" to a comedietta by Mr. Grundy, entitled *Man Proposes*, produced at the Duke's Theatre this week. The little piece itself has not much to recommend it. The author seems to have taken for his model the trifle entitled *Uncle's Will*, in which Mr. and Mrs. Kendal occasionally afford so much delight to audiences; but the relations of his lady and gentleman are neither so fresh in conception nor so interesting in themselves as those of Mr. Theyre Smith's hero and heroine, and his dialogue wants the conciseness, the refinement, and the grace that are above all needful in a little piece almost devoid of incident. The few rhymed heroic couplets to which we have referred are yet very cleverly written; and these are spoken by Miss Moodie with the delicate variations of tone and fleeting shades of emphasis that carry all the spirit and meaning of a passage at once to the ears of an audience. We confess that we have not found much charm in Miss Moodie's acting in this little piece. Her manner is somewhat artificial; her explosions of high spirits are not infectious; and she has aggravated these grounds of complaint by assuming a fair wig of much too imposing a degree of blondeness and luxuriance; but her delivery of verse nevertheless affords a peculiar pleasure, for which we must as a rule go to the French stage.

The indisposition of Mr. Phelps—which it is to be hoped will prove to be only temporary—has deprived audiences at the Aquarium Theatre of the advantage of seeing him in some of his famous characters; but a theatre which is strictly confined to afternoon performances is necessarily better able to reinforce its company than those houses which are only open in the evening. The engagement of Mr. William Farren provides the spirited revival of Sheridan's comedy of *The Rivals*, now performing at this theatre, with a representative of Sir Anthony Absolute who could hardly be conceived to be better qualified for the post. The cast indeed—which includes Miss Litton as Lydia Lan-

guish, Mr. Lionel Brough as Acres, Mrs. Chippendale as Mrs. Malaprop, Mr. Conway as Captain Absolute, and Mr. William Rignold as Sir Lucius O'Trigger, is singularly efficient and complete. These advantages, coupled with the circumstance that *The Rivals*—unlike *The School for Scandal*—has not been revived for some time, sufficiently explains the sort of rage for going in the afternoon to the Aquarium Theatre which seems to have seized upon that staid and decorous portion of the playgoing public who eschew late hours, and decline the conveniences of special midnight trains.

The Scar on the Wrist at the St. James's Theatre will shortly be replaced by a new play from the joint pens of Mr. Tom Taylor and Mr. Paul Meritt.

A PLAY entitled *Joseph Balsamo*, written by M. Alexandre Dumas, and founded upon the celebrated novel by his father of the same name, has been produced at the Odéon with success. It is an elaborate historical drama of the time of Louis XV., in which Marie Antoinette the bride of the Dauphin, afterwards Louis XVI., is a leading personage. History is melodramatically treated; exciting incidents and strong contrasts abound, and altogether the work does not belong to a high class; but the dramatic elements of the play are set forth with a skilful hand. In one scene Mdlle. de Tavernay relates the story of her dishonour in a sleep supposed to be induced by magnetic influences. The great spectacle of the play is a representation of the Court of Louis XV. at Versailles, with tabourets of honour placed for favoured ladies and the halberdiers in rich uniforms ranged around.

MUSIC.

CRYSTAL PALACE.—MACFARREN'S "LADY OF THE LAKE."

THE first performance in London of Prof. Macfarren's cantata, the *Lady of the Lake*, attracted a large audience to the Crystal Palace last Saturday. The work was composed for the opening of the new Music Hall in Glasgow, and was first performed in that city last November. The words, which are almost entirely taken from Scott's poem, have been adapted for musical purposes by Mrs. Macfarren; and it will be well, before speaking of the music, to say a few words as to the libretto.

Under no circumstances is it an easy task to arrange a poem which is mainly narrative and descriptive rather than dramatic as a cantata; and in the present case Mrs. Macfarren, skilled writer as she unquestionably is, must have experienced no ordinary difficulties. That these have been in all instances successfully overcome it would be too much to assert; it is doubtful, indeed, whether any manipulation could have converted the poem into a thoroughly satisfactory libretto for music. There is so much incident in Scott's tale which is of real importance in its bearing on the plot, that it was absolutely impossible to introduce the whole, or anything like the whole, into the cantata; consequently Mrs. Macfarren has been driven to such expedients as the insertion of parenthetical notes between the different numbers of the piece, of which the following, occurring between Nos. 14 and 15, is a sample: "Fitz-James pursues his way with caution, till at eventide, toil-worn, he comes unknown upon Roderick on the watch, by his fire." A libretto ought to tell its own story with sufficient completeness to be intelligible to the hearer without further aid; and as in the course of the cantata there are some eight or ten of these notes, explaining the progress of the action, it will be readily seen that a certain effect of patchiness must necessarily result. Here I think the fault rests not with Mrs. Macfarren, but with the subject, the choice of which was doubtless suggested by the fact that the work was commissioned for a Scotch festival. Again, the

treatment of the chorus, which is sometimes narrative, sometimes dramatic, can scarcely be called happy; and for this too, the choice of the subject must bear the blame. The general custom of composers is to set narrative passages as recitative; but in the present case so large a proportion of the text is narrative that Dr. Macfarren could never have adopted this method of treatment without seriously imperilling the success of his work. It is far easier to point out shortcomings than to suggest remedies; and though on the whole, the libretto can hardly be called satisfactory, I freely admit that I do not see what could have been done better with this particular subject, which, in spite of the opportunities it offers to the composer in isolated passages, is not as a whole well suited for adaptation as a cantata.

Passing now from the words to speak of the music to which they are set, it need hardly be said that the cantata is of high musical interest. It may be described in one sentence as pre-eminently intellectual and thoughtful music. Its clearness of form may almost be called logical; one idea seems to follow another naturally and, as it were, of necessity; but the effect it produces is that it sounds like music of the head rather than of the heart. It is always appropriate to the subject, frequently (as in the fine quartet "Kinsman and father" in the first part, or in the scene with Blanche of Devan, and the duet between Fitz-James and Roderick in the second part) highly dramatic. The quartet just mentioned, one of the finest numbers of the work, might be transferred to an opera without a note of alteration. But though the music interests greatly it but seldom warms. Melodic invention is hardly the composer's strong point. It need perhaps scarcely be said that there is no blame implied in this remark. The gift of melody is one which comes to a composer directly from Heaven; and a musician is no more accountable for the degree in which he may or may not possess it, than he is for his height or the colour of his hair. I am not denying Dr. Macfarren the possession of the gift; indeed, if I did, several numbers of the present work would rise up in disproof of the assertion. But in his music the melody is only of secondary interest; the points which rivet the attention and challenge the admiration, are the masterly workmanship, the command of all styles and of all schools—in short a control over the *technique* of composition in all its branches such as very few, if any, of his fellow-countrymen possess. In all these points *The Lady of the Lake* is a model; and it is just because these are the predominant characteristics of his style that the composer's music will appeal in general more to musicians than to the outside public.

It is needless, and it would be hardly intelligible without extracts, to enter on any detailed analysis of the music; but there are two points of interest which ought to be mentioned. The first is the extremely skilful manner in which, in order to give "local colour," Dr. Macfarren has introduced in several places the national Scotch scale, without the fourth and seventh notes, sometimes called the "pentatonic" scale. Many of the genuine Scotch airs are constructed upon this scale; and in the present work the composer has most happily caught the characteristic of this national music, especially in the part-songs, "Not faster yonder rowers' might," and "Hail to the chief who in triumph advances." The other striking feature of the work is the very copious use Dr. Macfarren has made of representative themes—"Leitmotive," to use the German phrase. These are employed nearly as frequently and quite as pertinently as by Wagner in his *Ring des Nibelungen*. In the very able analysis of the cantata, by Mr. Joseph Bennett, which was printed in the book of the words, these various themes are pointed out, both on their first appearance and at their subsequent recurrence. As Dr. Macfarren is probably not familiar with Wagner's latest works, and has most certainly

not formed his style on that of his great German contemporary, the coincidence is curious enough to be worth noting.

Of Saturday's performance it is unfortunately quite impossible to say much that is favourable. The solo parts were sung by Miss Catherine Penna, Madame Patey, and Messrs. Shakespeare, George Fox, and Robert Hilton. Mme. Patey in the music of Malcolm Graeme and Blanche de Devan was magnificent; nothing finer could be wished for. Mr. Shakespeare sang with his usual delightful artistic finish; but his voice was not powerful enough for the music in so large a hall; and hence, through no fault of his, many parts failed to produce their full effect. Miss Penna sang conscientiously, as she always does, but the music was far beyond her power; and Messrs. Fox and Hilton were respectable but nothing more. The cantata requires a much stronger cast of soloists to do it justice. The chorus was most unsatisfactory, being alternately coarse and uncertain; and even the orchestra was less perfect than usual. May *The Lady of the Lake* when it is next heard in London receive a more efficient rendering than it did on Saturday!

EBENEZER PROUT.

AN addition to the ranks of acceptable pianists at the Popular Concerts has been made by the engagement of Herr Barth, who, it may be remembered, made his *début* in London at a Philharmonic concert two years since. Neither the work he played on that occasion—Henselt's Concerto—nor the pieces selected by him on Saturday and Monday last were calculated to prove his possession of the highest qualities as an executant. But that he has many of the essential qualifications of a pianist was sufficiently shown. His touch is clear and incisive, his command over the gradations of tone nearly perfect, and his style easy and unconstrained even when vanquishing such difficulties as present themselves in Brahms's Variations and Fugue on a theme of Handel, Op. 24. More than this it would be rash to say until Herr Barth is heard in some work that is recognised as a test of merit in the pianoforte player. A trio in F, Op. 18, by Saint-Saëns, was added on Saturday to the very meagre list of novelties given this season. It is a sound, musically work, but in nowise remarkable for originality.

At Mr. Dannreuther's last musical evening, at 12, Orme Square, on Thursday week, Beethoven's great Sonata in C, Op. 102, No. 1, for piano and violoncello, and Schubert's Trio in B flat, Op. 99, were the principal works performed. Mr. Dannreuther was assisted by Messrs. Henry Holmes and Lasserre; and Mdlle. Hélène Arnim was the vocalist.

HERR BOSCOVITZ, a pianist who enjoys a great reputation in America, gave the first of a series of seven pianoforte recitals at the Steinway Hall, Lower Seymour Street, on the afternoon of the 14th inst., when he performed a selection from the works of Bach, Handel, Rameau, Chopin, and Liszt, besides a piece of his own. The second recital is announced for next Thursday.

THE last of the fifth series of Herr Franke's concerts took place at the Royal Academy Concert room, on Tuesday evening, when Mozart's quartett in D minor, Brahms's piano quartett in A major, and three sonatas by Scarlatti, were the chief items of the programme. The quartett party consisted of Messrs. Peiniger, Franke, Holländer, and Van Biene, and Mdlle. Krebs was the pianist. The sixth series will commence on April 30, when the programme is to consist entirely of works by English composers.

MESSRS. GEORGE BELL AND SONS write:—

"In reference to the review of Mr. Hunt's *Concise History of Music* which appeared in your last number, we must, in justice to its author, state that the work did not contain his final corrections. By a misunderstanding the sheets were printed off before

the corrections reached us. . . . With regard to the series of 'Cambridge School and College Text Books,' of which this work and Mr. Banister's well-known work on music form a part, we wish to take the opportunity of stating that this collective title does not and is not intended to imply any sanction on the part of the University authorities."

THE *Requiem* of Berlioz was announced to be given at the Concerts du Châtelet, Paris, last Sunday, under the direction of M. Edouard Colonne.

It has been already announced that the orchestra of the Vienna Opera, under the direction of Hans Richter, and Gilmore's orchestra from New York, will be heard at Paris during the Exhibition. The *Revue et Gazette Musicale* now states that various other foreign orchestras express the same intention; among these are that of La Scala at Milan, conducted by Faccio, and that of the Popular Concerts at Turin, conducted by Pedrotti.

MORIANI, once celebrated as a tenor singer, has just died in Florence, his native town, at the age of seventy.

RUBINSTEIN's opera *Die Makkabäer* was produced at the Vienna Opera at the end of last month. The work is severely criticised by Dr. Theodor Helm in the *Musikalische Wochenschrift*.

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